

THE NEW YORK  
Dramatic Mirror

VOL. LXI., NO. 1,573.

NEW YORK, SATURDAY, FEBRUARY 13, 1909.

PRICE TEN CENTS.



Photo Otto Barony Co.

Mrs. Fiske as SALVATION BELL.

# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1878.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY  
121 West Forty-Second Street  
(Between Broadway and Sixth Ave.)HARRISON GREY FISKE,  
President,  
22 West 46th Street.LYMAN G. FISKE,  
Secy. and Treas.  
121 West 42d Street.

CHICAGO OFFICE:

(Olive L. Colburn, Representative)

40 Grand Opera House Building.

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## ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page \$10; Half-Page, \$20; One Page, \$50.

Professional cards, 15 cents an agate line, single insertion; \$1.25 a line for three months. Five lines the smallest ad taken. Theatre cards, 15 cents per agate line, single insertion; \$1.25 a line for three months. Four lines the smallest card taken.

Reading Notices (marked "R" or ED), 10 cents a line.

Chargers for inserting portraits furnished on application. "Preferred" positions and black electrotypes subject to extra charge.

Boxed page close at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Sunday until 12:30 p.m.

## SUBSCRIPTION.

One year, \$1; six months, \$1; three months, \$1.25. Payable in advance. Single copies, 10 cents.

## EDITORIAL.

Canadian subscriptions \$1.50 per annum. All other foreign countries \$1.50, postage prepaid.

Telephone number, 22 Bryant.

Registered office address, "Dramatic." The Dramatic Mirror is sold in London at Paul Mull American Exchange, Carlton St., Regent St.; Dan's Agency, 17 Gran St., Leicester Sq., W. C.; Murray's Exchange, 5 Northumberland Ave., W. C. In Paris at Bruxelles, 17 Avenue de l'Opéra. In Liverpool, at Lanchester, 6 Lime St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Mail.

Published every Tuesday.

NEW YORK - - - - FEBRUARY 13, 1901

Largest Dramatic Circulation in the World

## TO CORRESPONDENTS.

The Mirror to be dated Feb. 27 will go to press in advance of the usual time, as Monday, Feb. 22, Washington's Birthday, will be a public holiday. Correspondents must therefore mail their letters for that number at least 24 hours earlier than usual.

## TO ADVERTISERS.

As Feb. 22 (Washington's Birthday) will be a public holiday, THE MIRROR to be dated Feb. 27 will go to press earlier than usual. Advertisers will please note that the first form, including the back page, will close on Friday afternoon, Feb. 19, and that no advertisement for that number can be received later than Saturday noon, Feb. 20.

## THE STAGE CHILD.

COMMENTING on the formation in New York of a Society of Stage Children to promote the interests of these little players and work for an abatement of some of the laws that oppress them, the Cincinnati Times-Star goes into the matter of child actors editorially.

"Fortunately, we believe, this organization represents the sentiment of the majority of parents who have children in the theatrical profession, and of the children themselves," it says, and adds:

Most of the little players are quite satisfied with their lot, and they naturally object to being classed with children working in the factories. In many States, owing to the operation of the factory laws, they are not allowed to appear in productions, but are arrested by misguided protection officers, who place a literal interpretation on the statutes. Of course, the life of a child actor is hard. Behind all the excitement and the glamour is the monotonous training; training which in some cases proves too much for small constitutions. The 'infant prodigy,' with the unmistakable dark rings under the eyes, and the sad little old-young countenance, is an object of pity rather than of adulation. The hours in the business necessarily are long, and there are long jumps with little time to sleep when the company is on the road. School books and lessons, it is to be feared, seldom find a place in this wandering, irregular existence. The air in the theatres is liable to be bad and conducive to headaches. Stage managers are not always as considerate as they might be, and the personnel of the troupe is often somewhat questionable. Nevertheless, unless the child is flagrantly overworked and abused, he is learning something that will be beneficial to him. The child in the coal mine or the glass factory is not learning a trade. The child on the stage is receiving valuable apprenticeship, and

is being trained for his life work. Many of the stage children are in the company of their parents or of responsible guardians, who see to it that they get some book learning, even if they have to grasp it between acts while waiting for the prompter's call. Such little ones are, of course, fortunate; as for the others, some wise legislation is necessary to prevent their falling into the hands of grasping individuals who would only exploit them.

One may well agree with the general conclusion in the foregoing, to wit, that there are laws which oppress the stage child while intending to work in his interest, and that these laws should be abolished or framed in a more liberal spirit.

A vast majority of stage children are more than "satisfied with their lot," because a majority of them act with all the love of the vocation that moves their elders. And their lives are by no means hard, as a rule, for they are subject to a most solicitous care, not only from their parents or guardians who accompany them, but from all with whom they are associated. In fact, it would be difficult to find children in any social class outside of the theatre that are more carefully provided for or more notably the subjects of the affectionate attentions that make for happiness, while the laws that put them on the plane of the factory child or the child otherwise employed away from home are grotesque in their misdirection.

As for schooling, stage children in a majority of cases are instructed as thoroughly—if not as regularly as mere school children—as to hours and tasks—as most other children, and their exceptional brightness and aptitude stands for far more in results than ceaseless hours of grinding study that becomes perfunctory. At proper ages, too, a great number of them are sent to schools of the sort that take advantage of their exceptional capacity and come forth well equipped, age considered, for a profession which inspires those who follow it earnestly to collateral studies that go to make finished personalities.

As for overwork, or cruelty, or related impositions, the child player knows as little of them as any child in so-called "good circumstances." The stage child, in fact, is so hedged by solicitous friendships that any such infliction would be much sooner represented and corrected by those about him than by any law which the ingenuity of man could frame.

## MASSACHUSETTS THEATRE BILLS.

The Boston Theatre Managers' Association has had three bills introduced into the Massachusetts Legislature designed to improve theatrical conditions in that State.

The first bill reads:

"Chapter 342 of the Acts of 1905 is hereby amended by the addition of the following words to Section 1 of said chapter: 'After a building has been inspected in accordance with the provisions of Chapter 450 of the Acts of 1904, as amended by Chapter 342 of the Acts of 1905, and a license has been once issued thereunder, no further change shall thereafter be required by the licensing officer in the structural conditions of any building so inspected unless the same is called for by subsequent legislative enactment or made necessary by a different use of the structure.'

A second bill relates to the employment of children under fourteen years of age. It is as follows:

"The provisions of Section 28 of Chapter 106 of the Revised Laws as amended by Chapter 267 of the Acts of 1905 or by other amendments shall not be construed to prohibit the employment of a child under fourteen years of age in theatrical entertainment or public amusements in a walking or speaking part at any time; provided, however, if such child is a resident of this Commonwealth he shall not be employed during school hours in violation of the statutes relative to the education of children."

A third bill is as follows:

"Section 111 of Chapter 550 of the Acts of 1907 is hereby amended by striking out the words 'and landings' in the first line of said section and inserting in place thereof the following: 'The lights for the inside signs, passageways, stairs and lobbies and for the stairs outside the building shall be so arranged that they can be turned on or off independently of the means provided for on the stage, or from any part of the building in the rear of the proscenium wall; an emergency light or its equivalent to be installed in the auditorium which is to be controlled from the front of the house'; and said section is hereby further amended by inserting after the word 'desk' in the seventh paragraph and the eighth line thereof, the words: 'or any other place easily reached from the stage level.' And said section is further amended by striking out the second sentence in the eighth paragraph thereof and inserting the following: 'Said pipes shall in no case be sealed and shall have a gate and check valve, and shall have a test valve placed between the gauge valve and the check valve.'

## VERDICT AGAINST LITHOGRAPH COMPANY.

In the New York Supreme Court Justice Dayton gave a decision of unusual interest to theatrical managers, when he dismissed the complaint in an action by Arnold Bickens, as assignee of the American Lithograph Company, of Cincinnati, against Alfred Weis, manager of the Toast of the Town company, to recover \$3,200 for printing the show bills and posters to use while the company was on the road.

Weis was represented by former Civil Service Commissioner Alfred J. Tally, who asserted that the show bills were not furnished at the time designated in the contract, and that the play had to start out on the road without printing. For that reason, he said, the company was forced to purchase bills made up for other plays, and which were not suitable for The Toast of the Town. As a result, he asserted, the attraction was obliged to close. He gave as the titles of some of the bills ordered but not delivered, "Leading Man Falls on Arms of Friend," "Stop! Don't Drink That!" and "Leading Lady Takes Boat."

Counsel for the assignee admitted that the lithograph company was a month late in getting out the bills contracted for, but, testified that the company supplied other paper from its stock that was just as good. Tally asked that the complaint be dismissed and Justice Dayton said he would do so, but on application of counsel for the plaintiff that he be permitted to withdraw a juror the court permitted a juror to be withdrawn and a mistrial was entered.

In her home, the gray old mansion atop a hill overlooking the Hudson at Riverdale, Clara Morris received last week the news that the Twelfth Night Club is at work preparing for a benefit that shall lift from that home its pressing burden of debt. Miss Morris is weak, so weak that the physical part of her refuses to obey the laudable men-

## THE MATINEE GIRL.

## THE PHILOSOPHY AND HUMOR FROM A WEEK'S RIALTO WANDERLINGS.

On the Sorrows Play—A Young Man's Ambitions—About E. A. Sothern—Woman's Suffrage—A Little Advice—The Easiest Way.

If from my small conning tower I read aright the signs on the deep, the play of tempestuous passion is becoming obsolete. The cause may be obscure but the effect is patent. We no longer enjoy being writhed. We protest against three hours of narrowing agony shared with the heroine of the play, when that play has no higher purpose than to show the female star's ability to act.

We will, if we must, wade through seas of anguish to reach the heights of splendid heroism or spiritual uplift. But to witness torture without excuse in the name of art has come to seem as humane as a visit to the slaughter yards of the West to see a helpless brute's throat cut by the latest and shortest mechanical device.

Dramatic events are proving that we escape the torturingly emotional play when we can, even though the radiance of a great name surrounds the gloom of the theme. The new play of the new day has nothing in common with the horrid methods of the medieval inquisition.

This is the MATINEE GIRL's declaration of dramatic independence. All persons go to the play for entertainment. If in the name of entertainment one's sensibilities be crucified there must at least be a subsequent resurrection in the play, a resurrection of hope and trust and belief in the triumph of the highest, which is the best, over the lowest, which is the worst. Last week I came home from a play feeling as if I had voluntarily lain down as human asphalt for the passing of the Juggernaut wheels. I was exhausted, devitalized, wrapped in a cloud of black despair. If the theatre became a medium for such plays I should forget the playhouse and try to find amusement at funerals and morgues. These agonies would at least be of briefer duration.

J

Probably the lightest hearted youth in New York is Edward Haas Robins, the young man who plays the Western lover in *The Easiest Way*. With youthful ebullience he told a story of how the door of opportunity swung ajar for him. "There seems to be always ringing in my ears 'Don't give up,' and I never have," he said. "I have been discouraged many times, but always the thought of eventual reward has urged me on. The happiest moment of my life was when I secured the bit of paper signed 'David Belasco,' which meant a contract for a term of years, all I had hoped and dreamed.

"On the train from New York to Philadelphia after my first interview with the 'governor' the train sped by a huge embankment. Above the sun was shining brightly, and I thought how the scene resembled my own situation. The huge body of earth represented the difficulty of my securing the engagement. The sun was David Belasco if I could only reach it. Hence my happiness now. It's a long way from the sun to the star, isn't it? Yet that is my ambition, which I hope some day to realize."

J

Clara Laughlin, the author of *"Felicity"* and who dedicated a novella, *"The Lady in Gray,"* to Frances Starr, is one of the quartette who wrote books on the Lincoln centenary. One of her contributions is a romantically written history called *"The Death of Lincoln."* It gives dramatic form to the narrative of the assassination of President Lincoln. A chapter of the book which will interest Thespians deals with the intimate facts about the first production of *Our American Cousin*. She pictures E. A. Sothern depressed, forlorn, at that stage of melancholy in which she had written to English friends deplored what young actors for a time deplore, their lack of "the chance." To the English correspondent he alludes to the "tear that rolls down a cheek that has for years received nothing but buffets from fate." And of the fast silvery hair about his ears and temples he says, "They are forced by grief through the heat of my weary skull." But to E. A. Sothern as to all, the door of opportunity opened. It was a slight opening, the part of Dundreary with its forty-seven lines, but Sothern asked permission to rewrite the part. He embellished and re-enlivened it, improving it night after night until Dundreary became the fashion. There were Dundreary whiskers, Dundreary waistcoats and Dundreary drawls. Yet Joseph Jefferson, in his autobiography, describes the forlorn figure of Sothern who sat in the corner at the reading of the play and looked pathetically at Jefferson as though he would say, "I shall have to play that drivel." It is a curious parallel of the plucking by Richard Mansfield of opportunity from what seemed to be the thankless part of the Baron Chervil, a part which indeed J. H. Stoddard refused to play because of what he deemed its leanness.

J

As she travels, Maud Odell, the English model of feminine proportions, has wrought out a definition of beauty in connection with which she has chosen to criticize American women. "Beauty is health," she is credited with saying. "American women are not beautiful because they are anemic. Their cheeks are pale, their steps are not sprightly, they look as though they never drew a long, deep breath that swept the lungs. Americans should be the most beautiful of women because they have natural style and they are clever and vivacious. But they worship intellect and neglect the body."

J

Susanne Westford, traveling in Wyoming, Colorado and Utah, the hotbed of woman suffrage in this country, has daringly proclaimed that she does not favor suffrage for women. She is quoted as saying, "There are plenty of women's rights that have been mindlessly, and the adjustment of these in more importance than getting the additional right to vote. Women have a greater political influence at home than at the polls. As I used to be asked to attend suffrage meetings, I used to be asked to attend suffrage meetings, to sit on the platform as a representative of the League, but I always declined."

J

"If I had the right to vote I'm not sure that I would use it. It wouldn't be to my taste to stand in line with a row of men and wait my turn to cast my vote in a smoky, ill-ventilated den. That isn't giving women an equal right."

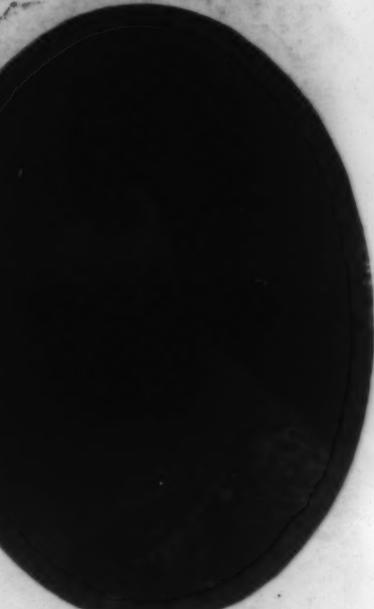
J

Julia Sanderson, who in an impartial roll call of the most beautiful women on the American stage would rank close to the top, seemed in her first song, "What the Girl Who Wants You Wants You to Do," to have greatly improved since some short years ago she sang in an unsatisfactory way that other ditty, "Just My Style." She displayed finesse, vivacity, thoroughness. But as the play, A Stupendous Cinderella, progressed she lapsed into something of her old time seeming indifference of the beauty who believes it is the beauty's function to be and that what she does is of slight importance, a mistake that many stage beauties have made to the detriment of their dramatic reputation.

J

In her home, the gray old mansion atop a hill overlooking the Hudson at Riverdale, Clara Morris received last week the news that the Twelfth Night Club is at work preparing for a benefit that shall lift from that home its pressing burden of debt. Miss Morris is weak, so weak that the physical part of her refuses to obey the laudable men-

## PERSONAL



MARLOWE.—Julia Marlowe's engagement at Daly's Theatre in *The Goddess of Benson* will begin on Feb. 15 and continue for four weeks only.

DONO.—Marie Doro will make a tour of the Pacific Coast this Spring, extending to San Francisco, where she has never played.

CARTER.—Mrs. Leslie Carter will make a revival of *Zaza* for a single matinee performance on Feb. 19 for the benefit of Mary Garden, who has never seen Mrs. Carter in this play.

HAMMERSTEIN.—Oscar Hammerstein has accepted an invitation to a testimonial dinner in Philadelphia on Feb. 10, to be tendered him by a number of citizens in recognition of his services in building the Philadelphia opera house.

IRVING.—Isabelle Irving, who has been under the management of Liebler and Company for several seasons, has gone back to the management of Charles Frohman, to be starred. She will play in London this Spring in a new play by W. Somerset Maugham, and appear next September in *The Flag Lieutenant*.

LAURENCE.—Boyle Lawrence is writing a capital department on drama, "Notes of the Theatre," for the *London Evening Standard* and *St. James's Gazette*.

GEORGE.—Grace George will begin an indefinite engagement at the Hackett Theatre on Feb. 16 in *A Woman's Way*, Thompson Buchanan's new comedy. During her season here she will give occasional performances of *Divorces*.

ELLIOTT.—Maxine Elliott will go to London this Spring to fulfill a contract with Lewis Waller to appear with him in a new play by Constance Fletcher. The play is now called *1891*, but Miss Elliott is offering a price of \$50 for the best substitute ticket sent her. She will produce the play in America later on.

DAVENPORT.—Eva Davenport will return to the local stage this week, after three years' absence, playing a comedy role in *Havana*, at the Casino Theatre.

COLLINE.—Arthur Colline, managing director of the Drury Lane Theatre, returned to London last week after a short visit to this country. He was accompanied by Mrs. Colline, who has been visiting relatives in California.

EVANS.—Millicent Evans is playing the leading part in *The Blue Mouse* on tour, and is said to be making a decided hit in the role.

WARD.—Fanny Ward canceled her engagements of last Friday and Saturday on account of a severe cold and her desire to be in good trim for her New York opening.

## OF CARL AHRENDT.



## THE ACTORS' SOCIETY.

ALL DEPARTMENTS SHARE IN THE ACTIVITIES OF A BUSY WEEK.

Frank Darien's Success—After Twelve Years With Hilliard, Edwin Holland Is to Take a Short Rest—Robert Hilliard's New Play—George Girard Joins Mrs. Carter—Here and There Among Members.



The above portrait pictures Frank Darien as Adam Payne in *The Awakening of Mr. Pipp*, supporting Charles E. Grapewin. Mr. Darien, by dint of much careful work, has established for himself a solid place in the ranks of the profession during the twelve years in which he has been a player. In that time he has appeared with many prominent stock companies, and in support of Thomas E. Shep he played for five years roles varying from light comedy to tragedy. The first half of last season he appeared in vaudeville with Violet Black, playing Dick in *A West Point Regulation*. Later he joined Dustin Farnum in *The Rector's Garden*, and remained with that production during its entire Broadway run (five nights). He finished the season with Homer Mason and Margaret Keeler in vaudeville. Although admirably adapted for light comedy, Mr. Darien prefers to play character comedy roles, especially eccentric comedy characters in which he has an opportunity to display his cleverness in "making up." In the picture above, for instance, it is hardy apparent that Mr. Darien is wearing a wig.

Edwin Holland, who has been with Robert Hilliard for the past twelve years, is to take a short rest before resuming work. Preparations for Mr. Hilliard's new play are well under way, and those familiar with it predict a success for the popular actor.

At short notice and without any rehearsals, George Girard joined Mrs. Carter's company and played a role in *Kansas* on the opening night at the Liberty Theatre without a hitch. Earlier in the season Mr. Girard was a member of James K. Hackett's company in repertoire, and has had a very creditable stage career, covering engagements with the late Richard Mansfield, here and in London; with Viola Allen and many other prominent stars.

Edwin Barbour has returned to town after putting on *Hilda Spong's* new play, *A Man and His Mate*, for Leander R. Sipe.

Wedgewood Nowell, the leading man of the new stock company at the Grand Opera House in Winnipeg, has been appointed business-manager and stage director of that organization. Mr. Nowell has become a warm favorite in the Canadian city.

Florence Johnstone, leading woman in *The Hind of the Trail*, was a welcome visitor at the society recently, while playing in town.

Arthur De Vey and Evelyn Faber (Mrs. De Vey) are touring with *The Ciansman*, the newly reorganized and strengthened company.

May Anderson has closed with Eugene Blair in *The Kreutzer Sonata*.

Charles M. Shay is now with the Grand Opera House Stock company at New Haven.

Owing to the serious illness of her mother, Helen Des Monde, formerly of the Grand Opera House company, Pittsburgh, and the Girard Avenue Theatre company, Philadelphia, has returned to her home in the latter city.

Frank H. La Rue, in addition to playing the leading male roles, is now the director of the Wolfe Stock company at the New Auditorium, Wichita, Kansas.

Adora Andrews, the leading woman; W. H. Gerald, Arthur Snader, and W. H. Beattie have established themselves as popular favorites as members of the Grand Opera House Stock company in Winnipeg.

Adella Barker is playing a humorous negro "mammy" with *The Traitor* and winning some very good notices.

Russell Bassett is with Felice Morris' company in vaudeville, now playing through Canada. Jay C. Taylor, for some time a valued member of the society, has recited from the stage and taken up his residence in Ann Arbor, Mich. Mr. Taylor continues a society member, however, and is much interested in its welfare.

With little preparation, recently, Carrie Lamont hastily assumed the leading woman's role in *Rory of the Hills* and has since won much praise for her splendid work.

Susanne Willis, a clever and popular member of the society, is prominent in the cast of *Havana* at the Casino.

John Stepling, recently with *Commencement Days*, has joined Harry McRae Webster's company in Philadelphia.

W. H. Conley is on tour with *The Royal Chef*. Applications for membership have been numerous during the week—another encouraging sign of the society's progress. Many of them are from prominent members of the profession, and two recently received are from Edward Harrigan's son, William Harrigan, and the Princess Wah-to-Wao, now starring in *As Told in the Hills*. The Princess not only made application for herself, but for the other members of her large company.

Members of the society received with much sadness the news of the death at Denver of Lillian Lancaster, recently with Norman Hackett's company in *Classmates*. Miss Lancaster, who in private life was Mrs. J. Arthur Young, the wife of Louis James' leading man, was taken ill in December and went to Denver in the hope of regaining her health. She died Jan. 28 and was buried at her home, Paducah, Ky. Mrs. Young was a popular and competent player, and in her death the profession loses a valued member.

A meeting of the women members will be held at the rooms of the society at 2 p.m., Feb. 18, to which all women members then in town are invited.

With the exception of New Year's week, the week just ended has been the largest in the run of *A Gentleman from Mississippi*, at the Bijou, and President Wise's smile has widened proportionately.

## THE LONDON STAGE.

BAD WEATHER INTERFERES WITH PLAY PRODUCING AND PLAYGOING.

Blizzards, Fogs and Freezing Temperature—Penelope Succeeds—Olivia Latimer's Husband—The Admirable Bashville—Deaths in the Profession.

(Special Correspondence of *The Mirror*.)

LONDON, Jan. 30.—I grieve to have to report that the week now ending—nay, most of the month—has been one of the very worst the British Isles has experienced for a long time. Every kind of business and profession has suffered terribly, and naturally the amusement providing profession has suffered more severely than any other, seeing that its consumers, of course, regard it rather as a luxury than as a necessity.

Hardly had the regular theatres and those of the variety kind begun to show signs of a recovery after the accumulation of staggers delivered by the recent widespread and now spreading blizzard of snow and ice, when lo! this very week started with a frightful fog and a numbing and bitter frost, which, lasting more or less—mostly more—until last night, played havoc with the theatrical and vaudeville houses. Not only did this blizzard keep at home the public who had once—often after much danger and disaster arrived there. The Fog Fiend and the Frost Fox also kept back or delayed many a stage favorite who was en route for their respective deserted playhouses. At the moment of writing the fog had fled and the sun is out; in fact, the weather is beautiful though still somewhat bitter, and we are all hoping for an improvement in all sorts of businesses, including the show one.

To add to the general gloom of the week, several deaths occurred in the theatrical and variety world. Those who have passed away include Joe Lawrence, long known as the "upside-down nigger," the father of that great variety favorite, Vesta Victoria, and George Scott, so long manager of the Alhambra, in Leicester Square. Poor Scott, who told me a few days ago that he was about to become manager for Marie Dressler during her forthcoming season at the Aldwych, committed suicide, alas! after many sore financial and other troubles. Poor Scott committed the rash act yesterday morning, just as I—per previous appointment—was going off to meet him. I only learned of his tragic fate on my road to him.

But enough of horrors! I am glad to report that considering the weather such new plays as Somerford Marquand's *Penelope* at the Comedy; Miss Marie Tempest at her best and the brightest; and Olivia Latimer's Husband (with Mrs. Patrick Campbell) at her best and most thrilling, are going strong.

So is the just produced new Gaiety musical play, *Our Miss Gibbs*, of which more anon.

The Afternoon Theatre at His Majesty's promises to be a good going concern. All the same the house is far too large for the presentation of such a Shawdowse as *The Admirable Bashville*, which was put on last Tuesday. The author thinks otherwise. Judging from his statements to a *Telegraph* interviewer on the previous day, the Royal Albert Hall or even the vastest of Rome's ancient amphitheatre were all too small for this or any other Shaw play. But perhaps Mr. Shaw is prejudiced. Myself, I think a small house suits his method best. Tuesday's performance was amusing, and not merely to those "rooted to the tribe." But it would have been ever so much more amusing if the play had been more appropriately cast. Yet those concerned were all good artists, and two of them—Ben Webster as Cashel Byron and James Horn as Cetewayo—were playing their "creations" of six years ago at the Imperial. Cashel Byron the prime-fighter should be robust and sturdy, something in the Matheson Lang or Robert Lawrence style. Mr. Webster is a good actor, but doesn't look the part. Mr. Hearn, who in my opinion one of the best "all-round" actors on the English stage, could have scored in any of the parts, except perhaps those of Lydia and Adelaide, and of course his Zulu King was a capital performance. But Hearn should have been cast for Bashville, the serving man whose constancy is unrewarded. Instead of which, as the judge said, they put on Henry Ainley, another good actor, well-graced, well-voiced, and everything to recommend him except aptitude for the part. For Cetewayo they should have a big, robustious player like—but no matter. Then as to the ladies. Miss Marie Lühr is a charming ingenue, but nothing more; and she could only indicate her notions of Lydia, but she couldn't touch the part. Rosina Filippi as Cashel's mother fulfilled requirements. Lennox Pawle was excellent as the "ensanguined swine" who trains Cashel for the combat.

Henry James' comedy, *The High Bid*, is, "by arrangement with Mrs. Forbes Robertson," to be presented at the Afternoon Theatre during the next fortnight of February.

Next week I shall have several other new plays to describe. At the moment of writing I have only to add that Carrie Nation has arrived and is smashing up all sorts of bars and halls and things.

GAWAIN.

## NOT A REPRESENTATIVE OF "THE MIRROR."

In *THE MIRROR* of April 18, 1908, one Frank Farrell, who had falsely represented himself as associated with this journal, was published as an impostor. His "card," which bore his likeness, was reproduced, and managers and others were warned against receiving him as a representative of *THE MIRROR* in any capacity whatever. It seems that this person is again at work on his lines of imposture, as last Wednesday *THE MIRROR* received a telegraphic inquiry from A. Emerson Jones of St. Paul, Minn., asking if "one Frank Farrell" was connected with *THE MIRROR*. A dispatch was promptly sent to Mr. Jones stating that Farrell was an impostor if he assumed to have any connection with *THE MIRROR*, and others are hereby warned against him. Below is a facsimile of the card presented by Farrell when he was exposed as an impostor by *THE MIRROR* last April:



## SHUBERTS' REGAIN KANSAS CITY HOUSE.

Kansas City's theatre war of five months is over, and the Shubert Theatre is taken from the control of O. D. Woodward. In St. Louis last Thursday morning Judge Sanborn of the United States Circuit Court of Appeals decided the case. According to the decision, Woodward is ordered to restore the theatre to Jacob J. and Lee Shubert and C. A. Bird, general manager for the Shuberts. The decision also breaks the contract regarding the Willis Wood Theatre, which gave the Shuberts a half interest in the profits or losses of that house.

## ABORN OPERA COMPANIES.

Milton and Sargent Aborn have engaged for their grand opera companies which will play spring seasons at Brooklyn, Washington, and Boston, the following principals: Estelle Wentworth, Lois Ewell, Fritz Von Busing, Bertha Davis, Harry Ladd, Alma Stetler, George Shields, Harry Luckstone, Domenico Russo, Umberto Rachetti, George Crampton, Forrest Huff, Harry Davies, and Max Fichandler and Carlos Nicols as musical directors.

## REVIEWS OF NEW PLAYS.

(Continued from page 2.)

story cannot be printed, except the conclusion, in which Richard and Marcia come to understand one another and Louis proves to be very unloved.

Until the final act this farce is neither salacious or amusing. The final scenes are calculated to please a certain degenerate type of playgoer and they probably succeed in doing so. The dialogue is neither witty nor wicked, and the situations, except in the last act, are clumsy devised. People who expect to find it more risqué than other plays still in town will be disappointed. The piece is longer than it is broad, except the final act.

Violet Dale in the same part acts extremely well. She has natural vivaciousness and ability to farce. Her dancing at the end of the third act is one of the most agreeable features of the piece. Eliza Proctor Otis has the role of the bride's mother and plays it in her usual way. Nena Blake makes a pleasant Marcia and Nella Webb is good as Angelica, a maid. Mildred McNeill and Isabel O'Madigan have small roles. The Constantine Sisters appear in a lively dance. Van Remmelen Wheeler is energetic as Richard. William Burgess plays the old rose naturally. Herbert Carr is amusing as the fat and amorous judge. Dallas Welford as the professor performs with his customary round-faced humor. Max Freeman has the part of a German waiter. J. W. Ashley as a valet and Walter B. Gresham as a boy are satisfactory.

There is nothing in the play from a moral standpoint to warrant its being closed by the police of Trenton. An artistic censor would probably shut it up at once.

## Yorkville—A Royal Divorce.

Drama, in five acts, by John Grosvenor Wilson. Produced Feb. 1. (Edward C. White, manager.)

Empress Josephine	William H. Pendleton
Emperor Napoleon	William H. Pendleton
Empress Marie Louise	Terese Dale
M. De Talleyrand	Richard Gordon
Marquis De Beaumont	Alexander Gaden
Stephanie de Beauharnais	Rachel Crown
Murat	George Warrington
General Augereau	Joseph Henley
Marshal Ney	Charles Mann
Madame De Campan	Emily Hughes
King of Rome	Grace Norman
Grimaldi	Del La Barre
Dr. Cervinart	James P. Morrison
Old Moir	Anna Barlow
Lord Howe	Joseph Vernon
Caracole	Franklin Pangborn
Antoine	Andrew Glase
First Veteran	William Harris
Second Veteran	Leonard Johnson
Jacques	George Newman
Blanche	Louise Hayes
Angelines	Blanche Cornwall
Servant	Frank Bassett

It is nearly ten years since Julia Arthur, at the Broadway Theatre, marked her retirement from the stage with a sumptuous production of *Emile Bergerat's More Than Queen*, and since that time Napoleonic plays have been given prominence over that of the "man of destiny," have been rare. Miss Holland's appearance as the Empress, therefore, is a novelty. Mr. Wilson's play doesn't stick too closely to historical facts and with much license, on a skeleton of French history, he has hung divers domestic incidents in the private lives of the Emperor and Empress, palpably of his own imagining.

In the salon of the palace at Fontainebleau, while still bitter with his disappointment because Josephine has not given him a son, Napoleon is craftily approached by De Talleyrand and De Beaumont, who will open the advantages of the Emperor and who has not appeared on the stage for the past five years. The theatre was filled at every performance. This week, *The Millions* and *The Policeman's Wife*.

WALLACE—Marie Cahill in *The Boys* and Betty ended her run here Saturday night, to make room for Fanny Ward in *The New Lady Bantock*.

GRAND OPERA HOUSE—George M. Cohan in *The Yankee Prince* played to well filled houses here last week. This week, Montgomery and Stone in *The Red Mill*.

## ALICE BAXTER.



The above is a recent pose of Alice Baxter, the well known leading woman, who has been touring the Middle West with the Shuberts' *The Wolf* company. Miss Baxter has been receiving some very excellent notices in St. Paul, Minneapolis, Milwaukee and other large places for her impersonation of Hilda. She is undecided as yet as to her plans for next season, although she has had several offers. She is very ambitious and is expecting to get into a Broadway dramatic production in the Fall. Why not?

HEARTLY—The Vampire was withdrawn Saturday night and this week's attraction is *Girra*, for a single week.

DALY'S—William Faversham withdrew *The Barber of New Orleans* last Wednesday night and on Thursday evening *The World and His Wife*, which will be dark until Thursday in preparation for the opening of *Havana*, with James T. Powers.

HACKETT—Eddie Fay in *Mr. Hamlet* of Broadway ended his run here Saturday night. The house will be dark until Thursday in preparation for the opening of *Havana*, with James T. Powers.

GRAND STROLLER—Rachel Goldstein was the attraction here last week, and now, since the reappearance of Louise Boston, who originated the rôle and who has not appeared on the stage for the past five years. The theatre was filled at every performance. This week, *The Millions* and *The Policeman's Wife*.

WALLACE—Marie Cahill in *The Boys* and Betty ended her run here Saturday night, to make room for Fanny Ward in *The New Lady Bantock*.

GRAND OPERA HOUSE—George M. Cohan in *The Yankee Prince* played to well filled houses here last week. This week, Montgomery and Stone in *The Red Mill*.

## A WESTERN PRODUCTION.

*The Master Power*, a play by Alfred Allen, is to be produced at the Mason Theatre, Los Angeles, Cal., on Feb. 15, under the direction of the Ernest Shuter company. This play, under the title of *Chivalry*, won the *Times Topics* \$1,000 prize some ten years ago. The entire production was built in Los Angeles and the company engaged in that city.

## AMERICAN ACADEMY MATINEE.

*A Desperate Remedy*, a play in four acts, by B. A. Ficklen and Hilliard Booth, will make up the programme for the sixth matinee of the season to be given by the American Academy of Dramatic Arts. The performance will take place in the Empire Theatre on Thursday afternoon, Feb. 11.

## CURRENT AMUSEMENTS.

Week ending February 12.

ACADEMY OF MUSIC—David Wardell in *The Music Master*—344 times, plus 5th week—33 to 41 times.

ALHAMBRA—Vanderville.

ASTOR—William Hodge in *The Man from Home*—27th week—206 to 214 times.

RELAMCO—Blanche Bates in *The Fighting Hope*—135 times, plus 4th week—22 to 32 times.

BJOU—A Gentleman from Mississippi—20th week—156 to 164 times.

BLANKEY—Vanderville.

BROADWAY—A Stubborn Cinderella—32 week—17 to 22 times.

CASINO—Commencing Feb. 11—James T. Powers in *Hamlet*—5 times.

CIRCLE—The Queen of the *Moulin Rouge*—10th week—75 to 82 times.

COLONIAL—Vanderville.

CRITERION—William Gillette in *Ramon</*

## IN CHICAGO PLAYHOUSES.

SEVERAL NEW PLAYS OF INTEREST PRODUCED LAST WEEK.

The Renegade Not Successful—The Miller of Babel—Cinderella—Stock House Productions—News of Plays and Players.

(Special to The Mirror.)

CHICAGO, Feb. 8.—Paul Armstrong's *The Renegade*, produced at the Studsucker last week and announced in the "Tribune," over Burn Mantle's signature, as a "tragedy," failed to show elements of success, and its withdrawal was announced. The author made a speech, in which he said the play was a tragedy, and, in an effort to start the writing of a series of plays which would culminate in a great American tragedy. The chief fault was in the construction, but there was also much writing in the lines. The company, headed by William Farnum, made the most of the material. Mr. Farnum left an especially good impression, which will stand him in good stead when he comes again under better conditions. The chief Indian parts, besides Mr. Farnum's, were all exceptionally well played—Standing Bear by James Seely, Thunder Hawk by Romaine Fielding, who appeared instead of Thomas Findlay on short notice and who gave a notably strong and finished performance. Standing Bear by Alexander Keayne, Starlight Bear by Lillian Turgeon, Katherine Allard was sufficiently pretty on the skirt. Miss Allen, Emily Egan, playing the Spanish wife of a Irish ranchman, won much applause and seemed to be a general favorite with the audience. J. Harry Barnes as the husband, O'Day, was capital and made his part equally popular with that of Miss Egan's. Malcolm Williams as Captain Lane, Charles Holman as Colonel Williams, Fanta Marinoff as Kattia O'Day (ingénue) contributed to the general impression of a good company. The scenes were finely staged.

Violin: Allen in *The White Sister* will follow. The *Renegade* at the Studsucker next week, Feb. 15.

Hamlin Garland's *The Miller of Babel*, produced at Bowdoin, Wis., near the scene of Mr. Garland's earlier activities, was produced by Donald Robertson and company in Fullerton Hall, Art Institute, last Wednesday. It was another capital-and-labor play.

Mr. Garland's treatment was literary, with neat bits of sentiment and a suggestion now and then of single tax and other theories. The miller is a labor leader and he induces his employer, a widow, owning a small mill, to withdraw from a trust. She then falls out of the labor unions by insisting on giving everybody who is not a member employment. This credits the miller. He is arrested for inciting a riot after a strike is called. He is acquitted just in time to save the life of his enemy, General Marvin. Mr. Robertson was excellent as the visionary miller and Marion Redlich gave a strong and fine interpretation of the widow-owner.

William Owen was good as General Marvin, the trust autocrat, and Fred Cowley was capital as the walking delegate. Others in the cast were Edwin Rockway as Herbert Lindsay, Esther Redlich as Mrs. Lindsay, John Bowers as Colonel Wood, Ralph Bradley as Joseph Marvin, Frank Hardin as Samuel Hardin, Arthur Deering as Anthony, Bryant Washburn as Lieutenant Wilson, Anna Titus as Mrs. McEvane, Florence Land as Miss Thomas, Irene Barton as a maid, and Jessie Fox as an anarchist.

*Cinderella*, dramatized by Manager Tschamber of the Bush Temple Theatre himself, and produced at that theatre last week with many additions to the company was a big success all week. George Allison was a comic delight to the capacity audiences as the Prince Charming, and Adelaide Kelin in Little Lord Fauntleroy clothes, seemed to be regarded by the crowds as almost too good to be true. She was clever, captivating and natural at all times. Barry O'Neill deserves an especial credit for the vast amount of labor and the good taste displayed in making the production.

Before and After at the People's last week was a serious matter for the actors, and the opposite for the big audiences. Marie Nelson had an entirely becoming part to Mrs. Marie. Rodney Ranous was excellent as Dr. R. W. Foster. Foster was a capital Phil Latham, and Isabelle Randolph exceedingly clever as Odette. Edgar Murray did the Frenchman carefully, and with generally good effect. Jan Quigley was substantially good as Larivette, and Helen Stockdale disclosed the maid and shop girl neatly.

John Drew began his engagement at Powers' last week in Jack Straw by Somerset Maugham, and, as usual, found himself before a very large and admiring audience of the fine book folk.

A more than Jumbo Medill Patterson was busy in New York getting a little brother of the Rich ready for production here. March 1, seems to conflict with a remark made here by George Tyler that he was not ready yet to produce the play.

The grand opera of *Fedora*, based on the play with music by Umberto Giordano, proved interesting only in one act, an act by Abramson's Italian Grand Opera company at the International as the novelty of their season last week. This was the second act. The game is at a half at Pedora's in Paris.

A Chinese Romeo bought performance of William Hems and Walker, from the Grand Opera house, the Great Northern, one night last week, and closed the theatre. The company was taken to the purchaser's home, and there most of *Bandana Land* was given on an improvised stage before the invited guests.

A Broken Idol and Otto Harlan are nearing their two hundredth and fiftieth performances at the White Swan.

The Pekin will be a musical comedy theatre again soon, managed now by Robert Mott. Harrison Stevens will be the comedian, and J. Ed Green will be general stage director here.

Wallace Munro arrived last week en route to New York as manager of a star Chicago has not seen for a long time, Louis Lewis.

William Rock, having ascended from a Chicago schoolboy to a starry position in vaudeville, after twinkling alongside of Richard Carle for several seasons, appeared at the Majestic last week in a singing and dancing act with Maud Fulton.

Minnie Soligan and William Bramwell played a little tragedy at the Majestic last week which was hard to hold in suspense, and recommended for general use in vaudeville. A million dollar husband of Mrs. Jim, played by Minnie Soligan, kills a Jew who makes an insulting remark about Mrs. Jim. Judge Delaney arrives with a pardon from the Governor, whom Jim "made" from the gutter, but a brother of the murdered man is sheriff and during the action of the play manages to prevent the delivery of the pardon until the prisoner, Jim, is hung. Mrs. Jim is killed by the shock.

The Billie Nowlin cincinatti delighted the crowds at the Majestic last week. The comedy street parade is a highly humorous novelty and the farce equertrise act was on the air as the "go" in the *Follies of 1909*. Jessie Browning was exceptionally successful in imitations.

Lover's Lane, an unusually complete stock production, was a strong bill at the Bradley last week. The theatre not being big enough at evening performances, Thais Magrane played Mary Larkin most ingratiatingly, giving her good looks, sincerity and ingenuousness. The Rev. Thomas Sington has not been better played by a stock than Albert Morrison played it in this production. He was dignified and kind and met the cast and conductor in all scenes.

William Morris' American Music Hall was well maintained in the public favor last week, after the exceptionally good bills of the opening weeks. The pantomime act of Severin was considerably too long, although a memorable exhibition of art was interesting, and Joe Welch, Fred and Cale and Clarke Vanc were hits. Junie McCrea, Helen Davidge, Zella Frank and Arthur E. Sprague in *The Man from Denver* got plenty of applause. Mr. McCrea's dope blend, with since ad lib, was especially well received.

Charles Ross and Mabel Fenton are at the American Music Hall this week. Charles Vanc remains Juliet (?) Fred Rivenhall and others are on the bill.

Clayton White and Marie Stuart head the bill at the Olympic Music Hall this week, and Caroline Nicholls' famous Padette Orchestra of young women from Boston, Frank Gardner and Lotta Vincent, Ben Welch, Claire Romaine, the Windomites, William Brothers in songs and modelling, Muriel and Kelly in Irish songs and Belmont's dogs and ponies are on the big bill.

Alie Lloyd head the Majestic bill this week. Thomas MacNab, Katherine Ross, Palmer, McKay, and Cantwell, Gus Weisberg and others in a comedy-comedietta, the Madcaps. Silvers, the circus clowns, Arty Nelson, Hall McAllister and company and others are on the long bill.

At the Star this week are Lester Chambers and Clara Knott in *The Operator*, Leslie Daly, Welch, Mealy and Monroe, the Lady Barbers, Sivian and O'Neill, Cole and Davis and the Musical Silvers.

Via Wireless, Frederick Thompson's spectacular melodrama, will follow *The Melting Pot* at the Chinese Opera House, Feb. 20.

Mrs. Fiske comes to the Grand Opera House Feb. 15 in her famous new play, by a new Chicago dramatist, *Salvation Nell*.

Marie Cahill in *The Boys and Betty* will be at the Colonial, beginning next Sunday.

The bills this week: Grand Opera House, The Vampire; Garrick, Lulu Glaser, Studsucker, The Renegade; Chicago Opera House, The Melting Pot; Powers', John Drew, Colonial, The Soul Kiss; Whitney, A Broken Idol; Princess, The Prince of To-Night; Great Northern, Four Fountains; McVicker's, The Man of the Hour; Illinois, The Girls of Gothenburg; Auditorium, The Follies of 1909; Bush, Fannie, The Eternal City; National, The Royal, Bush; Fannie, The Eternal City; College, The Man Who Wins; Marlowe, Before and

After; Alhambra, It's Never Too Late to Mend; Rialto, A Child of the Regiment; Academy, No Mother to wife Her; Criterion, Prince of Soldiers; Columbia, Little Nell.

Mary Malente, a young Chicago girl, only sixteen years old, made her professional debut as damsel in *Cinderella* at the Bush Temple last week, after a short course of study with C. Henry Jackson, of this city. Mary de la Molla is extremely pretty. She won many encores. Mr. Jackson arranged several other ballet numbers, which were especially graceful and interesting.

Misses McKay and Garwell, who have won local success lately as a vaudeville team, have been engaged for *The Follies of 1909*.

The Man of the Hour never better played, if as well here, and with Harry Harwood and others of the former casts, has been winning especial praise in the review, and proving a strong bill at McVicker's.

The Actor's Fund Benefit will take place at the Auditorium, March 5, with Lydia Bellow, Violin Allen, George Arliss, Marie Cahill, Eddie Shannon, Herbert Kely, Nora Barce, Madge Carr, Cooke, Grace Gilson, and others on the bill. Harry J. Powers, of Powers' Theatre, is in charge.

The Princess opens to-night with *The Prince of To-Night* by Messrs. Adams, Brough and Howard.

OTIS COLBURN.

## BOSTON

The Happy Marriage—Transfer of the Boston Theatre—Notes of Plays.

BOSTON, Feb. 8.—There was a quick change, which brought a new play in at the Halls to-night almost with just an hour's warning. It had been arranged that Billie Burke would recover from her attack of blood poisoning sufficiently to resume in *Love Watchers* to-night, but at the end of the week it was seen that it would be quite impossible, and, therefore, a transfer was made, and *The Happy Marriage*, the new Clyde Fitch play, was brought in from the one-night stand for to-night, with Doris Keane and Edwin Arden at the head of the cast.

The Wolf Hounds is in the last week of his engagement at the Majestic in *The Pied Piper*, which has proved a hit of the Hopperian type.

John Craig has done it again, but this time the extension of the stay of *The Circus Girl* at the Castle Square is for a two weeks' period instead of one, and it is positively announced that this will be the limit of the run of this musical comedy with the stock company.

Via Wireless continues at the Chestnut Street Opera House to very large audiences. Next week, The Servant in the House.

Miss Schell has been drawing audiences limited by the capacity of the Broad. The advance sale for this, her last week, indicates another big week.

The Merry Widow is another attraction that has been doing a fine income business, with every prospect of its continuance.

Mr. Hammerstein's big card will be played Thursday night, when *Salome* will be offered. The demand for seats was so great the house was sold out the first day tickets were put on sale. To-morrow Saturday matinee, *Famit*, with *Cavaliers* as *Magnifici*, will be the bill. In the evening the ever popular *Aids* will be given.

Mr. Powers brought his successful engagement in Hawaii to a close at the Lyric. To-night, Mr. Foy plays a short return engagement in Mr. Hamlet of Broadway.

Miss Nilson remains another week at the Adelphi in her new play, *This Woman and This Man*. Business has been fair. During the week the Sicilian Players appeared at matinees at this house, to very poor business.

Mr. Abelin brought his engagement at the Walnut to a close Saturday night. This evening the new stock company, in New York, will have its first performance. The cast is an excellent one, consisting of the Four Mornies, Cliff Gordon, Nellie Mount, Belle Gold, Sig. Grandstaff, Ernest Mack, Major Dovis, the Reid Sisters, and Julia Frary, a dancing baller of sixteen and a large chorus.

The Metropolitan Opera company gives us our first hearing of La Wally at the Academy of Music to-morrow night.

The new stock company commenced its work at the Park to-night. The company is not only a strong one, but contains a number of players that have established a local reputation. The first play will be *An Enemy to the King*. Harry MacLean Webster is the director of the organization.

The Orpheum Stock company at the Chestnut gives Philadelphia its first hearing of *The Resurrection*. It will be strongly cast. Mr. Parker and Miss Barney having the principal characters.

The Straight Road, which has been seen at one of the Shubert houses and also at the Girard Avenue, will be at this house again this week. Beulah Poynter, Feb. 15.

In Old Kentucky, which seems to never wear out, will be at the Grand Opera House this week. Dockster's Minstrels Feb. 15.

Texas Jack will be the attraction at the National, Barney Gilmore Feb. 15.

Hart's Shadowed by Three, Joe Hordt Feb. 15.

German: German Stock company.

Standard: Standard Stock company in The Two Orphans.

A new corporation has been chartered under the name of the Lancaster Avenue Realty Company. It is the holding company of the William Penn Theatre, William Miller and Gus Miller are the principals of the corporation.

Through the shifting of dots William Fawcett's name has been advanced to Feb. 22 at the Lyric. Madame Nazimova comes there on the 15th for one week.

Eugene Blair is due at the Girard Avenue on Feb. 22.

Madame Tetrazzini entertained a box party at the Girard Saturday night.

The Metropolitan company announces four extra performances covering *Der Ring Des Nibelungen*.

A new bill regulating licenses of theatricals and amusements has been introduced in the Legislature at Harrisburg. Under this law all theatres are taxed \$200 a year in cities of the first class, \$100 in second, \$75 in third. Moving picture theatres will have to pay \$75 in first class, \$50 in second, and \$30 in the third.

Keith's: *The Naked Truth*, Stuart Barnes, E. F. Reynolds, Montgomery and Moore, Mr. G. D. Fox, Alba, the Gordons, Harry and Wolford, Frank Whitman, Alva Lee, Kelly and Ashford, the Hardts, and Bert Marshall.

Trocadero: The Kentucky Belle Burlesque company, with James Diamond and Adele Ranney as principals.

Candy: The Blue Ribbon Girls, with Hilda Carles' R. and C. Candy.

Biloxi: The Chippendales, with Sam Rice as the comic favorite in two clever burlesques, *Cafe Boulevard* and *At Coney Island*.

The attendance at both houses is heavy.

JOHN T. WARDE.

## WASHINGTON

Henrietta Crosman to Produce a New Play—Miss Marlowe and Miss Barrymore.

Washington, Feb. 8.—Ethel Barrymore triumphed unquestionably on her appearance to-night in W. Somers' *Mangham's Comedy*. Lady Frederic at the National Theatre. Next week, Marie Doro in *The Richest Girl*.

Miss Marlowe opens with brilliant success at the Belasco Theatre in *The Goddess of Reason*. Mary Johnston's stirring and attractive play of the French Revolution, during one of the most turbulent periods. The production is elaborate and massive and is presented by a large company and big auxiliaries.

Next week, return engagement of William Fawcett.

George C. Cohen's musical production, *The American Idea*, a satire on international marriage, crowds the Columbia Theatre. George Robey heads the cast, with Trixie Friganza as an equal share in strong divertissement. Next week, Henrietta Crosman in a new production of *Our New Comedy*, *Sham*.

The Wizard of Oz at the Academy of Music opened to capacity audiences. George Stone and William Baker as the Scarecrow and Tin Woodman score strongly in the famous parts. Next week, *A Millionaire's Secret*.

The next concert by the Washington Choral Society will be given Tuesday evening, Feb. 22, in the Masonic Temple Auditorium, with the presentation of Haydn's "Creation." Heinrich Hammer, director of the Choral Society, will conduct the concert, with an augmented orchestra.

John Kelly, La Pelle, Enrico, Victor Noble's Talking Birds, Frankie Fox, Barker and Crawford, Lancton, Lucifer and company, Harry Armstrong and Betty Clark, and the Vitagraph views of the Earthquake Disaster in Italy. Next week, Jefferson De Angelis, Helen Frederick, Alf. Grant and others.

Following Marie Doro at the National Theatre, Robert Mantell will be seen in a big Shakespearean week, the list of plays to be presented, being decided in advance by vote.

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## KANSAS CITY.

Robert Edeson—Frederick Paull's Play—The Woodward Company—Vaudeville.

Robert Edeson made his annual visit to the White Wood Inn, X—*Frederick Paull's Play—The Woodward Company—Vaudeville.*

Adelaide Thurston in *The Woman's Hour* was the Robert attraction 20-7, playing to very satisfactory business. Frederick Paull's play the leading male role was especially, and the supporting company was efficient. *The Land of Nod* 8-12.

School Days held the boards at the Grand 20-6, and was well received by large crowds. Coming Thru' the Rain 7-12.

The Woodward Stock put on Brown of Harvard at the Colonial 20-7, playing to the usual big business night. The play was splendidly presented, and was quite ingeniously staged and costumed.

Harry C. Brown sang heavily in the title role, the opinion being that it was one of the best things he has yet done here. Eva Lang made all that was possible out of the limited role of Edith Kenyon, while other members of the company were well cast. *Clothespin* 7-12.

Convict 200 was the Gillis offering 20-7, and pleased immensely. George Whittaker and Marion Hutchins were the company, both winning much applause. *Swing* 7-12.

For White's Gaiety Girls held the boards at the Century 20-7, opening to the usual big Sunday audience. *Avenue Girls* 7-12.

The Russell Brothers were accorded the headline honors at the Orpheum 20-7, and although their act found divided favor, the audience chose Augusta Glass and her clever pianist as the favorite of the mill. Other acts were the Seven Tullians, the Melotte Twins, and Clay Smith, the Italian Trio, and Minnie Kaufman, all of whom deserved well.

The Mandrill Girls beautified with the Mandolin offering 20-7, playing to a very satisfactory business. The Mandrill Girls presented several new acts 20-7 that were well received by the big crowds. *La Diouz*, a contortionist, and the Long Trio of gymnasts, were the feature events, while new turns in the Parker trained animal show also pleased. The vaudeville show drew good crowds as usual.

Myrtle Evelyn, pianist, appeared in concert at the Wills Wood the afternoon of 2 to a large audience. Many difficult numbers were executed in admirable style.

The big Six Day Bicycle Race in Convention Hall 1-7 attracted large crowds nightly throughout the week. The big division's Winter Circus, to be held in the Hall 8-12, promises to be an event long to be remembered, as strenuous efforts are being made to make the affair a gigantic success in every particular. The Rhoda Royal Circus will present the entertainment for the week while social features will form an important part in the affair.

The Shubert-Woodward controversy was resumed in the United States Court of Appeals last week, but was postponed for two weeks, pending the filing of numerous affidavits, etc. The trouble is over the possession of the Shubert Theatre here, which is being run under joint management.

D. KEELEY CAMPBELL.

## MILWAUKEE.

The Prince of To-Night Produced—Harry Woodruff—Plaques—Stock News—Vaudeville.

The premiere of the new musical comedy, *The Prince of To-Night*, by the Princess Theatre co. of Chicago, took place at the Alhambra Jan. 31, and was welcomed by a packed house. The first performance lasted until long after midnight, but after the play has undergone generous and judicious pruning it will be more acceptable. The musical numbers are catchy, and the costumes and scenery are gaudy beyond description. The co. is headed by Harry Woodruff, who barring a slight nervousness as well as a severe cold, the first night did extremely well. Georgia Caine probably had the best female part in the piece, and played it exceedingly well. The other leading parts are in the hands of Frances Demarest, Bert Baker, and Adele Rowland. The same management present this week for the first time on any stage *The Golden Girl*. The co. was headed by Harry L. Tigue and Winsome Winter.

The Mimic World opened a week's engagement at the Davidson 31. Crowded houses. *The Three Twins* week 7.

The benefit for Emil Marx by the German Stock co. at the Pabst Theatre 31 was a great success, the co. appearing in a five-act drama, entitled *The Weavers*. The German Concert 1 attracted a large and fashionable audience. *Das Glasbuss* 3 was presented by the German Stock co. *The Warrens of Virginia* 4-7.

Thurston, the magician, opened a week's engagement at the Bijou 31, and pleased large houses. Week 7. *The Cowboy and the Squaw*.

Bear Admiral Evans will give a lecture at the Pabst 9.

Grace Van Studdiford in *The Golden Butterfly* 28 was well received by large attendance, but the attendance throughout the engagement was somewhat small.

The bill at the Majestic opening 1 was Cherub Simpson of Milwaukee.

Jack Standing, who has been playing leading parts at the Shubert since the retirement of Robert Coe, severed his engagement with the co. suddenly after the first performance of *At the White House* Tavern 26. His wife, Catherine Callahan, also left at the same time. Edward Polanak, one of the most versatile members of the co., assumed Mr. Standing's role at a very short notice, and Anita Van Buren took the part formerly played by Miss Callahan. Management, of the English Stock co., announced that he has engaged Edgar Baum for the new leading man of the stock co. William Norton has been secured to play second leads. Roger Barker, who appeared with the original Blanche Bates' production of *Under Two Flags*, has been secured to play a part in the same play, which was given an excellent production by the English Stock co. week 1 in a large house. Fanny Harts, in the role of Cigarette, gave an excellent portion. *The Endim* week 8.

The Crystal and Florence Troune, Willard Dushoff and co., May Bendale and Her Two Scarcrows, Bert Morris, Ade James, and the Crystalograph.

New Star: Miner's American Burlesques commencing 31. *Gaiety: The World Beaters* commencing 31. A. L. ROBINSON.

## LOUISVILLE.

Grace Van Studdiford—Lillian Russell—Vaudeville—Melodrama—Gossip.

Macarney's Theatre had for its attractions last week with matinees, Grace Van Studdiford in *The Golden Butterfly*, and Lillian Russell in *Wildfire*, both drawing excellent business, the opening night of Lillian Russell's engagement the entire house having been sold to the entertainment committee for the delegates to a convention now in session here. The Servant in the House comes 8-11.

At the Avenue, for week of Jan. 31-4. *The Gambler of the West* drew crowded houses. This week, *From Sing Sing to Liberty*.

At the Masonic, week of 1. Lena Rivers drew large audiences, and from the advance sale of seats for Hal Reid in *The Kentucky*, week 8, is large.

The matinee of the Mary Anderson enjoyed the excellent bill offered for week of 21-6, crowded houses being the rule: Viola Black and co. *Four Nightings*, Mile. Pertina, Gehan and Spencer, Davy and Moore, the Tennis Trio, Leo Carrillo and W. E. Whittle.

Billy Watson's Burlesques returned to the Birmingham week of 31, to good business. The International Four was the special feature. Oriental Coat Corner Girls this week.

Ella Becker, a Kentucky girl, will make her debut as a solo-violinist at the Symphony Club concert 15.

The Musical Art Club announces Emma Eames and The Kuchi Quartette for early engagements here.

Charles Butler of *The Golden Butterfly* company, renewed old friendships on the occasion of his late visit, he and the veteran manager, Al. Roulier, recalling the days when Butler played Billy Bokon with CHARLES D. CLARKE.

## CLEVELAND.

Light Opera at the Colonial—The Hippodrome—Vaudeville.

The Follies of 1908 was the attraction at the Euclid Avenue Opera House 1-6. *The Thief* 8-13.

The Colonial Theatre, under the management of Ray Comstock, was opened 1-6 with the Imperial Opera co. in San Toy. The co. which played last summer at the Coliseum, in this city, includes Agnes Caine Brown, Harry Girard, Hallen Mustyn, Sam Collins, and Elvira Cavin Seabrook, and they all pleased with various musical numbers assigned to the George Arliss in *The Devil* 8-13.

Keith's Hippodrome continues to give its patrons strong bills. The one 8-13 will include Buster Brown and Tige, Emilie Rose, Al. Lawrence, William Rock and Mandie Fulton, the Seven Bubbles, Hill and Whittaker, Bernardi, and Hugh Lloyd.

George Sidney in his characterization of *Busy Body* was at the Lycum Theatre 1-6. *Fifty Miles* from Boston 8-13.

The Convict and the Girl was at the Cleveland Theatre 1-6. *Messenger Boy* No. 42 8-13.

The Yankees Doodle Girls will be at the Star Theatre 8-13.

The Dainty Duchess co. play at the Empire Theatre 8-13.

WILLIAM CRASTON.

## SPOKANE.

The Alaskan—Jessie Shirley Celebrates—Vaudeville—Home.

Forrest Huff, Edward Martindel, J. Hunter Wilson, "Dick" Fitzgerald, Lora Lieb, and Priscilla van Dusen scored in *The Alaskan*, presented at five performances in the Spokane Theatre, Jan. 21-31, to capacity business. High School commencement play 1. Madame Gaskin (recital) 3. Devil's Auction 8. Arabian Nights 9. Daniel Sully in *The Matchmaker* 10, 11. Girl of the Flower Ranch 12-14. E. H. Sothern 15, 16. Ben Hur 17-20. Brewster's Millions 21-22. *Leopard* Grand Open on 28-29.

Jessie Shirley Stone on. Drawn to capacity business in a room of 2000 seats, the first hundred and ninety-fifth week of its engagement at the Auditorium Theatre. Ethel von Waldron made a good impression in the leading role and was given excellent support.

Frank Nelson and co. were featured in a playlet called *Thirty Dollars*, in which Miss De Schele scored. Others were Borani and Nevar, May Belle, Goldsmith and Hoppe, the Royal Italian Quartette, Tscherrach's trained animals, and the pictures. Big business.

Melbourne McDowell and Virginia Drew Tresscott scored in *Witch*—*A Man of the People*, at the Auditorium Theatre. Percy Challenger also made good. Others were Alice and Lorraine, the Rich Duo, the Fantes, the Johnsons, W. D. Gilson, and the pictures. Big business.

The Novelty Theatre was opened 28 with a stock co. presenting *The Irish Detective*, with singing and dancing numbers. Three performances are given daily. Mr. Caughey is manager.

The class of South Central High School presented *Quality Street* in the Spokane High School the evening of 20. Grace Prentiss and Frank Anderson had the leading roles. The 150,000 Club will give a carnival at the Interstate Fair here this year. The Woman's Club of Spokane will entertain 300 young men and women who appeared at the Carnival of Music recently, at a dance in two weeks.

## NEWARK.

The Red Mill—Opera in the Spring—Vaudeville—Changes.

The Red Mill at the Newark Theatre 1-6 drew crowded houses. Fred A. Stone, David Montgomery and the rest of the company scored a big success. Chauncey Olcott in *Ragged Robin* 8-13.

Milton and Sargent Ahorn will present grand opera in English at the Newark Theatre. The season will begin April 26, and will run concurrently with the one to be conducted by them in Brooklyn. This is certainly good news to the music-loving people of Newark.

At Proctor's Theatre 1-6. Pauline, the hypnotist; Henry Lee, George Felix, and Barry Sisters, Leslie Lisle, Leigh and co. Wood Bros., Dixie Serenaders and Sam Williams drew capacity audiences at nearly every performance.

Rice and Cohen were headliners at the Lyric Theatre 1-6, and made a decided hit. Others were Daisy Harcourt, Rose Kosner, Fred Rivenhall, Murphy and Francis, Adamini and Taylor, Marty and Mile, Louise, a good programme and splendid houses.

The Bianey's Theatre was dark all week, owing to the preparations being made for the opening 6, when the house will be opened. *Madame Gaskin* 8-13. *Wingfield* will be controlled by F. F. Proctor. Moving pictures and illustrated songs will be offered.

The Outlaw's Christmas was staged at the Columbia Theatre 1-6. Now that Blaney's is closed, the Columbia is the only melodrama house in the city.

Manager Mumford of the Arcade Theatre is gradually raising the standard of his little house. In addition to the pictures last week, specialities were offered by Josie Wilson, Catherine Potter, Kay and Kay, Walker and Nonnell and William H. Heldoff. Crowded houses prevail.

The Champagne Girls gave a good performance at the Empire Theatre 1-6. Miss New York, Jr. 8-13.

Fred Irwin's Big Show held the stage at Waldmann's Opera House 1-6, and pleased large audiences. Fred Irwin's Majesties 8-13.

GEORGE S. APPLEGATE.

## BUFFALO.

George Arliss in *The Devil*—The Season's Dramatic Event—Vaudeville.

Lew Fields amused very large audiences at the Star Folk 1-3, in *The Girl Behind the Counter*. *Comics* 8-13. The Man of the Hour was a big hit.

The dramatic triumph of the present season was George Arliss in *The Devil*, which was witnessed by capacity audiences at the Tock week 1. Mr. Arliss' admirable interpretation of the principal role made a lasting impression on the minds of local theatregoers. Hamilton Revelle, J. Palmer Collins, George Elliston and Mrs. George Arliss gave able support.

Yorke and Adams in *Playing the Ponies* had a sure bet at the Lyric week 1, and left the track a big winner. These two clever comedians have an excellent vehicle, and deserved the large patronage of the week.

The Creole Slave's Revenge was at the Academy week 1. Mamie Lincoln Fixley, a local girl, was the principal part well.

Shae's, week 1, had Nat Willis, Four Fords, George Homans' *A Night with the Poets*, Ascar, Loraine, Dewitt, Burns and Torrence, Nichols Sisters, Hanley, Haight and co., La Veen, Cross and co., and Kinetograph.

Edmond Hayes in *The Wise Guy* in conjunction with Jolly Girls' Burlesques, divided the honors at the Lafayette week 1.

Ben Jance and Eddie Fitzgerald, with the Bowery Burlesques, were favorite in this city, and as a result, the Garden drew large houses week 1. The company is good, and present a very good entertainment.

Mr. Fitzgerald was entertained on several different occasions during his stay in town.

The second matinee musical in the series arranged by Louis Whiting Gay, was given at the Tock 2, with Alexander Pechlaff and Mile. Sophie Bernard. The large audience present was enthusiastic. The next matinee in this series is 16, with Mme. Jeanne Jomelli and Albert Spaulding.

Lionel Lingard visited here 3.

P. T. O'CONNOR.

## MONTREAL.

The Merry Widow Arrives—Under Southern Skies—Vaudeville—Burlesque.

The long-promised *Merry Widow* came at last to His Majesty's 1 to a big house. Lina Abarbanel was thoroughly charming in the title role. Charles Meakin, a Montreal boy, was excellent as the Prince, and capital work was done by the supporting company. *The Climax* 8-13.

Under Southern Skies was a good attraction at the Academy 1-6. John T. Burke, Laura Oakman and Stella Condon deserve special mention. *Rey of the Hills* 8-13.

The Montana Limited, at the Francais, was a popular attraction last week. The dual role is capably played by Frederick Eckhart.

A particularly good and varied bill was presented at Bennett's last week. The Silvas, Portuguese Firemen, and Laddie Cliff were the big features. Others were Julius Steger and co., the Six Musical Nomes, Wilbur Mack and Nella Walker, Andale's animals, Cook and Stevens, and Kremlin. *Music* Four and Hastings and Wilson were well received.

At the Princess Scrimer's Big Show drew good business.

There are two bright and well mounted burlesques, and a clever olio, Beden and Arthur, and Farid.

The Night Owls were at the Gaiety last week.

Ella May Smith, president of the Women's Music Club, has plans under way for the building of the Columbus Opera House. The project has been selected, the large building necessary, and the site has been selected.

The house is planned as a home for music lovers, with piano chamber, concert hall, and a large auditorium, capable of seating 2500, in order that grand opera may be given here, since time has already been offered. It is not definitely known when work will begin.

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## TORONTO.

May Robson's Wholesome Comedy—The Servant in the House—Vaudeville.

One of the brightest, cleverest and most wholesome comedies we have been privileged to see in Toronto this season was *The Rejuvenation of Aunt Mairi*, as presented by May Robson at the Royal Alexandra for week 1-6. The excellent patronage augurs well for the Royal. James K. Hackett in repertory 8-13.

The Servant in the House, as presented by the Henry Miller Associate Players, scored a huge success at the Princess for week 1-6, before large and appreciative audiences. *Wing Fields* 8-10.

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# THE VAUDEVILLE MIRROR

## NEW VAUDEVILLE ACTS.

FEWER NEW PRODUCTIONS ARE MADE IN THE CITY THAN IN RECENT WEEKS.

Neil Burgess Presents His Condensed Version of The County Fair—Blanche Ring Returns to the Variety Stage—New Disguised Singer at the American—English Artists Present Dickens' Plays.

### The County Fair.

Memories of many a delightful hour were recalled vividly at the Fifth Avenue Theatre last week, when Neil Burgess presented his vaudeville version of *The County Fair* for the first time in New York. The condensed version opens with the scene in Aunt Abby's barn. Tim leads Cold Molasses in from a stall up the country roads. Tim and Taggs lay plans to win the \$2,000 prize for winning the County Fair horse race. Joel Bartlett and Sallie Greenaway have an argument with Tim about his spelling the horse, and Aunt Abby and Otto Tucker enter and join in the tirade. Aunt Abby is left in solitude after a few friends have made merry in the barn with their dancing and singing. Hammerhead has threatened her with the foreclosing of his mortgage upon the farm. Cold Molasses runs out of his stall and sits his horse in the old lady's face as the curtain descends. The second scene is in one and shows the exterior of the side shows of the County Fair. Cold Molasses is led on by Tim in jockey clothes. He meets Aunt Abby, but gets the horse away before she can remonstrate about the race. The familiar comedy scene over the marriage license is given and the story is told to the original lines pretty closely. Then comes the race scene. The three horses are seen running toward the audience, and by a clever device they are made to turn slowly, as if heading the turn into the stretch, when toward the finish they are running across stage and Cold Molasses forces the turn to the front. From downstairs the illusion is excellent, but from the balcony and boxes the treadmill machinery and platform are plainly visible, marring the effect. The scene was loudly applauded. The close is the same as the second scene. Tim rides Cold Molasses on. Aunt Abby is told of the money the horse has won. The horse eats up the second marriage license, and all ends happily. Mr. Burgess received several curtain calls after the performance on Wednesday afternoon, and the players made a solid and emphatic hit. *W. W.* wrote: *The County Fair* has always been successful in America, and vaudeville is to be congratulated upon receiving this condensed version of this famous play. Mr. Burgess gave the same capable and delightful impersonation of Aunt Abby that he always has. Bartley McCullum played Otto Tucker plausibly, giving a portrayal of the big hearted countryman that appealed strongly to the sympathies of the audience. The other characters were ably handled by William P. O'Brien as Tim, Edward Metcalf as Sallie Hammerhead, Russell G. Randall as Joel Bartlett, Thomas O'Brien as Bill Parker, Ernestine Venner as Taggs, and Gall T. Towers as Sallie Greenaway.

### Blanche Ring.

In *The Mission* of Jan. 20 Blanche Ring contributed a most interesting article on the Psychology of Song, in which she gave her views of the art of singing popular songs in vaudeville. She recalled many instances where she had succeeded in popular songs that had formerly failed to be received with much favor, and other instances where she had "re-made" a song that had been in almost passe. The author of *The Mission* of Feb. 6, Thomas J. Gray, the well-known sketch and monologue writer, contributed an article upon sketch writing and vaudeville material. Mr. Gray in this article contended that the name of an artist is not the essential factor of success in vaudeville, but that it is rather the material the artist presents that makes for success. Miss Ring's reappearance in vaudeville last week at the Colonial bears out the contentions of these two artists most strikingly. Her rendition of "Tip I Adore I Adore" demonstrated more convincingly the truth of her contention. Here is a song that has been sung by other times and again. But she had again gone into the first chorus when the audience, through her own impelling personality, began humoring it, and before she had finished the whole audience was joining in with enthusiasm. Here was a case of the artist swinging the material. But also, the first song, "Bonny, My Highland Lassie," failed utterly to catch hold with the audience. A "stillborn" song, rendered with a human "pre," only needed better, a few topical verses adding to the result. "Kiss Me Right" was rather tame number, and, until the first familiar song was over, that the popular star got hold of her audience with any marked degree of success. This bears out Mr. Gray's contention in a most astonishing manner. With good material—songs that have the possibility of becoming favorite numbers—few artists can equal Miss Ring in the cleverness and success of their work. But with material that at the start is impossible, a failure is almost sure to be the result. With other songs that are tuneful and contain a theme and verification that will appeal, Miss Ring will be sure to continue in the brilliant path of popularity she has so long been traveling.

### Gilligan and Murray.

In black face, Gilligan and Murray made their metropolitan bow as a comedy singing and dancing team at Hammerstein's Victoria last week. The larger of the two wears light sack suit with a pedler's hat, while the smaller comedian first appears in genuine evening clothes, with a high cut gray suit and an eccentric little hat. They open singing "When Vacation Days Are Over." The other songs were a burlesque version of "I Love You as I Never Loved Before," "I Wish I Had a Girl," "Stella," and "Oh, You Sweetie, Dear." At the close the shorter man changed to girl's attire, appearing in a short plaid skirt, black hose, a waist with green trimmings, and wearing a big picture hat. In black face the effect was very funny and created much amusement. Snipped out a bit and with a few rough edges taken off, the act will win favor in any house. The dancing was capably executed.

### Incognito?

To the list of mystery and illusion acts was added another artist last week, when *Incognito?* made her metropolitan bow at the American Music Hall. She is a beautiful woman in the semi-blouse type, with a clear soprano voice of excellent quality. Her control and delivery show experience and exceedingly capable voice culture. Outside of the value of the advertising features of the method of her presentation, it seems a pity that her entire face could not be seen. She was gowned beautifully in a semi-Directoire creation of blue, with a panel running from the bodice to her feet down the centre, with an applique of floral figures. The dress was decolleté, cut squarely. The songs rendered were "Annie Laurie," "Dreamy Star," (?) and an unfamiliar classical number. Whoever *Incognito?* may be, she is a singer of rare beauty and voice.

### Mr. and Mrs. Edward Lucas.

Presenting a repertoire of playlets based upon the works of Charles Dickens, Mr. and Mrs. Edward Lucas, two English artists, made their American debut at the American Music Hall last week. On Thursday night they gave two scenes from *Martin Chuzzlewit*, which met with mild approval. The acting was capable, the scenic environment was fairly adequate, but the offering itself seemed hit out of the realm of vaudeville. As a dramatic, or possibly a lyrical offering, this might succeed admirably, or possibly with some of the more familiar of the Dickens' stories the players might succeed somewhat better. In a music hall where there are fifteen acts on a bill, all working rapidly, it takes an artist of exceptional ability to secure and hold the interest of an audience with serious material of this kind.

### Gracey Scott and Company.

Gracey Scott, long one of Hart's big stock favorites, successfully "broke into" vaudeville last week at Proctor's 125th Street and should prove an interesting attraction at almost any vaudeville house. She is using a twenty minute version of *Divorcees*, splendidly adapted for vaudeville purposes, by James Slevin, and is one of the most enjoyable acts of this class in vaudeville to-day. As *Cyprienne*, Miss Scott proved most captivating. She has always been looked up to in Hart's as "our own ingenue," and last week gave splendid proof of her ability as an ingenue lead by handling the light comedy touches and farcical situations in a manner which caused forth constant laughter and applause. Douglas J. Wood as *Hend* could improve his work somewhat. Douglas Girard as *Athemer* was satisfactory.

## KEITH AND PROCTOR'S. Fifth Avenue.

Violin De Costa and company opened, presenting the musical sketch, in the Latin Quarter. It is a pity that the act occupied the position that it did upon the bill. This, however, was due to the booking and not to the stage-manager. Miss De Costa wore two exquisite and expensive gowns. Her first was a Directoire of blue, cut decolleté in V shape; the second was of black, with silvery trimmings, cut decidedly low. Jeweled heels, a large picture hat of orange color, an open close of the same shade completed the picture. The final song, "New York Town," made a hit and was a few well deserved curtain calls. The quiet, natural and unforced comedy of Miss De Costa is most pleasing. The entrances and exits, however, should be changed or altered. At present they are a bit too abrupt. The support was, as usual, entirely adequate. Cameron and Flanagan, in second place, repeated their former hits. The scene in the dressing-room caused much amusement and, as always, the act closed with a vociferous amount of applause. Lily Lena did not get the audience "with her" on Wednesday afternoon until the close of her act. Possibly it is because most of these present had heard her sing before and possibly it was her American audiences are beginning to tire of English music hall singers. Nevertheless, when Miss Lena did succeed in winning her audience, she was recalled several times. She suffered from a severe cold and her efforts to please deserve unstinted praise. Her costuming, though unchanged since her recent appearances, is as dainty and as becoming as always. Her songs also remain the same. Bert Coote and company were seen in *A Lamb on Wall Street* and made a big laughing hit. Mr. Coote's a treat and infinitely style of comedy is even a treat and fortunately unlike many players, he remains in his character on minutes he is upon the stage. Guy Hastings and Ruby Lorraine gave excellent support. McElveen Ellis gave his pianolone with marked success. "Never Marry a Girl with Cold Feet," though a bit indecisive in theme, proved decidedly humorous. The renditions of "Rainbow" and other popular airs won the favor of the gallery. Maudie and Gladys Finney gave their swimming act for the first time in the city. As it is almost identical with the act being presented by the girl father and sister, it is not necessary to review it at length. *Modern New Act*. Both of these girls are most engaging in appearance and their feats of gliding under water, diving for "sleeping" under water and picking up coins were most cleverly executed and greatly enjoyed. Fresh from their recent European successes, the Empire Comedy Four were again welcomed to American shores. The comedy was as rough and hilarious as ever, causing a steady ripple of laughter. Their songs were: "When You Know You're Not Forgotten," "My Bungalow," "Jungle Town," and a medley of old songs. Neil Burgess closed the bill with his vaudeville version of *The County Fair*, for a review of which see *New Act*.

125th Street.

Phenomenal business prevailed here last week, and a good bill was in vogue. Doeblach and Zillbauer opened satisfactorily. The *Kyayay* came second, and, although the audience was still filling in, received well merited applause. George and Maud Wolden were the first singing hit, and sang themselves hoarse in response to the numerous encores. Their patter also pleased. Gracey Scott, fourth (see *New Act*), Bobby North seemed to have a better understanding of his monologue material, and got his points over better than when it was originally tried out recently. He used the opera number to close. Monroe and Mack in *Red Monroe's latest blackface skit*. Taking the *Third Degree*, made an unquestioned hit. This act is new here, but not a point minor. It is one of the best local producers in vaudeville to-day, and should be frequent, naming their names alone call for it. The finish is the only weak spot, and should be strengthened. The almost unprecedented business was undoubtedly due to that wonderful little woman, Eva Tangney, who seems to embody in her work every known element or quality that is included in the "make-up" of a successful vaudeville artist. One is almost led to believe that sometimes these very qualities when suddenly inclined become armed with a sombre, like impulsive, and even Miss Tangney herself along with the tide of enthusiasm that carries her audiences off its feet. Last week it could easily be believed, for she outdid herself in her superhuman efforts to please by presenting her repertoire in its entirety, and could have done more than make little speeches and take innumerable encores, if the material had been available. If that "one week in four" lay off is responsible for her seemingly increased vigor and power to captivate an audience she could never slight it. Following her came the only real musical comedy act in vaudeville, *The Naked Truth*, and, notwithstanding it was compelled to conclude a long bill of laugh-makers, the appreciation accorded it was more than satisfying.

E. F. ALBEE HOME.

H. F. Albee, general manager of the United Booking Office, arrived at his home in New York, on Saturday. Mr. Albee has been confined in a hospital at Albany, N. Y., for three months, where he has been slowly recovering from injuries he received in an automobile accident. He has entirely recovered, except for his left leg, which is still somewhat stiff, due to the fracture of the bone near his thigh. This has, however, knitted, and within a short time Mr. Albee will be able to be about as before. On Sunday afternoon he said to a representative of *The Mission*:

"We are all getting along as nicely as can be expected. The accident was a real shock to our nerves, and both Mrs. Albee and myself are now recovering from our injuries quite rapidly. I hope to return to my business within another month's time."

HARRY S. SHIELDS writes: "In reply to Irene Hobson's letter to you publication, dated Jan. 28, I wish to say that Mr. Albee is by far the most absolute property as the author will tell me the time I sold this act to Brandon and Mears. My copyright as the author is filed in Washington, D. C., entry of same being made on Feb. 17, 1908. Miss Hobson played with me in this sketch, opening at the Family Theatre in New York city on Dec. 16, 1907. After having played the act for a number of weeks, I learned that Miss Hobson had obtained a copyright as the proprietor of said sketch, dated Jan. 16. I immediately closed Miss Hobson and the act. When Miss Hobson tried to play in San Francisco, I served an injunction and the case appeared before Judge Trout's court, department 10, Superior Court, San Francisco, during April, 1908, and, quite contrary to Miss Hobson's statement, Judge Trout upheld my absolute right to the act as the author and owner."

SAYD TO THE MIRROR.

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THE ELKS CLUB  
OF  
SAN MATEO CAL.

HART'S NEW THEATRE

ALHAMBRA.

CHARLES HORWITZ.

The *Ferrell Brothers* were first on. The comedy-acrobatic cycling was rapidly received on Monday night, gradually growing to the position on the bill. The cycling and skating feats were also done, and the act deserved a better place. Katherine Nelson and Elizabeth Otto open and close their pianolones and singing act better than when they were seen at the Colonial recently. The orchestra plays a few opening bars, and then swings into the air of the first song as the pianist works into the time, then gradually drops out, leaving the pianist doing a sole accompaniment. At the close of the act the reverse effect is produced, setting the girls off on the conclusion. The girls have a new song, "It's Hard to Find a Real Nice Man," that is slightly on the edge of the plaque, but not offensively so. The act as a whole is greatly improved, and will undoubtedly gain in favor. Miss Nelson should dress her songs more appropriately. She should watch some of the English artists. Bert Levy's always welcome and exceptionally clever shadow cartooning received a recall and several curtain calls at the close of the act. It is the most pleasant act of its kind in vaudeville. Then comes *Miss Mayhew*.

The above is a portrait of Charles Horwitz, who has supplied the vaudeville stage with many of its brightest comedy sketches. Mr. Horwitz is an indefatigable worker, and his comedies have been the means of placing many performers in the headline class.

BLANEY'S LINCOLN SQUARE.

Lester and Quinn opened. Their entrances are in bad form, and the singing could be eliminated to exceptional advantage. The dancing, however, is capably executed, and is a good example of hard shoe stepping. If the team would get a good entrance and exit and a better "break" into their dances and a better finish, and would not try to exercise organs that were not constructed along *Carrie* lines, that would greatly improve an otherwise acceptable offering. Carl McCullough followed, making a mild hit, on Tuesday night. In a deep voice he "imitated" a girl at a sample counter, dragging the incident through the better part of his act. It caused laughter, however, and that was what he was after. Mr. and Mrs. Arthur Forbes were thoroughly enjoyable in *Mrs. Forbes' delightful sketch*, *A Will Rose*. George Alexander gave very capable support, and at the close all received a few well earned curtain calls. Ruth Holmes rendered the *Bohemian Girl* with the greatest success, the audience previously scoring a like hit. Her imitation of the violin was the most favor. *Miss Holmes* also moved up from the American and repeated their success at that house the week previously. The *Low-Low Liner* Martel team followed the intermission. Their xylophone renditions were the *Overture* from *The Bohemian Girl*, a medley of popular airs and "The Spirit of '98." During the medley the lights, for no reason whatsoever, were suddenly dimmed, and the "audience" then rose up again without reason. The music of the folk for working in a "shot" is becoming worse than the yearning to star. Harry Lauder came on Tuesday night at 9:45, and remained until 10:30 with the audience, calling for more. The house was packed, and the welcome the Scotch comedian received would have gladdened the heart of any artist. His opening song, in the now familiar *Kitchen*, was for *The Days of Old Lang Syne*, following the song with his comic monologue on Scotch culture. This received a tremendous amount of applause. A star was born while setting a G. D. F. set, which when the lights were thrown up, appeared to particular disadvantage. The borders failed to match in the tone of the wings and backings, and one could see clear up to the floor. In the same costume, as previously, Mr. Lauder then sang "You the Noo," as no other artist could sing the song. The business with the chicken and the egg brought an outburst of laughter. Another short wait, and in one he gave "The Love is in His Kitchen." This number, like the others, received a generous amount of enthusiastic applause. In his gray kilts he next sang "I Love a Lassie." Before the forest scene had been set, and when the orchestra gave the opening bars of the air, the audience started to applaud until the comedian appeared from up stage, when the outburst increased into a veritable uproar of hand-clapping. The pretty girl who assists him in this number also received a fair share of the appreciation. At the close Mr. Lauder was called for a second time, and when he was forced to make a brief speech and tell the story about the Scotch woman and the audience. The *Aerial Shaws* closed the bill with marked success.

HAMMERSTEIN'S VICTORIA.

George Lyons and Ed Parker opened. One in the conventional garb of an Italian immigrant and the other as a newsboy, the team pleased with their musical act. "OO! OO! OO! Are You Coming Out To Night," "Mullari," "Here's to the One I Love the Best," and "Jungle Town" were the songs offered. The newsboy flattered his high notes somewhat on Tuesday afternoon. The harp accompaniment and solo were very enjoyable. *Gilligan* and *Murray* came second. (See *New Act*.) In third position the *Gallardo Girl* sang a mile bit. The *Scots* Highlanders came again. This number, like the others, received a general amount of enthusiastic applause. In his gray kilts he next sang "I Love a Lassie." Before the forest scene had been set, and when the orchestra gave the opening bars of the air, the audience started to applaud until the comedian appeared from up stage, when the outburst increased into a veritable uproar of hand-clapping. The pretty girl who assists him in this number also received a fair share of the appreciation. At the close Mr. Lauder was called for a second time, and when he was forced to make a brief speech and tell the story about the Scotch woman and the audience. The *Aerial Shaws* closed the bill with marked success.

GOMPERS AIDS PERFORMERS.

Samuel Gompers, president of the American Federation of Labor, last week effected an agreement between the *Actors' National Protective Union* and the *Electrical Workers' and Stage Mechanics' Unions* which indirectly affects the vaudeville performers. By this arrangement it is agreed that should any strike of vaudeville performers occur in the future, and should the vaudeville managers decide to install motion picture shows in consequence of such a strike, *Electrical Mechanics* and the *Electrical Workers' Union* will go to the assistance of the actors. Indirectly this will probably be of great assistance to the performers in such an emergency, and its effect might be far-reaching throughout the vaudeville world.



THE MIRROR is the Official Organ of  
THE VAUDEVILLE COMEDY CLUB

## VAUDEVILLE COMEDY CLUB

SQUIDS AND NEWS NOTES OF INTEREST TO  
MEMBERS NEAR AND FAR.

Beefsteak Dinner to Bob Dailey in Philadelphia  
More Glad Tidings from President Morton  
Those Who Are in Town This Week.

John Collins and his partner, Mr. Hart, are scoring a decided hit with the Little Nemo company at Boston. Several new titles have been put in the act, which makes it number 100 ever.

Willie, dear old Harry Carson Clark, has been gone a month now and is certainly enjoying that long planned vacation on the Continent. Why shouldn't he enjoy it? The "Boy Comic" is there to make him enjoy it. If you don't see him in the act, President Jim can make you. We've got lots more for a laugh. Won't any of the papers be back till next Spring? After doing Europe they go to Japan and the Philippines and around by Frisco home.

Walter C. Kelly is making a big hit in his sketch. The Virginia Judge.

A message received from London recently declares Albert Bellman and Lottie Moore, after a very successful tour of the Provinces, are making a great hit in the big theatres of London.

Mr. and Mrs. William Johnson are playing the wilds of the woolly West, bilinearly North Dakota—but are not complaining of the cold or snow, because before the come East again they play Winnipeg, Can.

Homer B. Mason and Marguerite Keefer are "starring" on the road in A Stubborn Cinderella.

Edith W. Covington and Rose Wilbur are "going some" in For Her Sister's Honor. They are both versatile character people and bring themselves big success in portraying their seven distinct characters.

Bert Levy is just jumping around New York city and the rest of the United States. (You are not, Bert.) Just drawing pictures, that's all. And when you say "drawing pictures" it means "some" pictures.

Quinton and Mack played Philadelphia last week. Eddie Mack is one of the biggest filmmakers in the business, and those who work behind the curtain line when Mack is on the bill certainly are handed a bevy of laughs during the week's stay.

Tommy A. G. Duncan is coming gradually East now, playing the Orpheum, Kansas City, Mo., this week.

Francis Morley, with Una Clayton and company in His Local Color, are playing the Orpheum Circuit.

This week, Oregon, Denver, Colo.

On Jan. 12, 1909, a "beefsteak" was given to Bob Dailey by twenty-five of his Philadelphia friends at Harry P. Bauer's garage. The evening was a most enjoyable one. Everybody "chipped in" in the fun-making, speeches and the toasts, and please do not overlook the fact that "Our Bob" did his share and more, too. All present were white "cheer" spuds and eggs. A large electric sign hung over the table, spelling the words "Our Bob."

Edith W. Covington (to mention a few names) Charlie Saneen, Grant Laferty, Dick Lilly, Harold Forbes, Fred Milden, Dick Madden, Frank Brennan, Billy Robt, Fred Nathans, Dick Tracy, Frank Lane, Fannie McNamee, Ed. Cragar, Charlie Fleissner, Frank McIntyre, George Bolen, Harry Behal, Eddie Mack, George Biegel, Ad. Wittman, Fred Dleck, Terry Connell, Charles Schencking, and Jim Newlin. A flashlight was taken of the "boys," and it does them all justice. One of the pictures, neatly framed, adorns the office of the Comedy Club.

Gene Hughes is playing the Orpheum at San Francisco, for two weeks. It is said they are still laughing at some of the scenes in the line.

Another letter from President James J. Morton states that he had a very pleasant voyage, and is enjoying himself immensely. He opens at the Palace, London, March 1. He will visit Paris and Switzerland before he returns. He sends best wishes to all the boys.

"Bob" Dailey and Gertie Vanderbilt were married in Baltimore, Md., on Saturday, Jan. 6.

Charles Fanning was back in town last week, jumping on from Old Town. This week he is in Pittsburgh and next week at the Fifth Avenue.

The new act he is producing, entitled Lucky Jim, will have its initial New York appearance at the Fifth Avenue, and should score as heavily as it did throughout the West. His wife, Jane Courthope, and son, Ross, are features of the cast, and it will prove one of the largest scenic productions seen here in some time.

Al. Lawrence writes: "I am glad to get North again, where a business aspect makes one feel as if it is worth living. I was treated royally at Keith's, Covington, and at Jacksonville, Fla., and now I am here in Erie, Pa., in behalf of the United Booking Office, who have taken over the Alpha Theatre (formerly on the Moran circuit), and since the United Booking folk have conducted it, the business has been tremendous. (Of course, I'm on the bill this week.) Headliner! Oh, that sounds good—Headliner! The management has seen fit to send me to the marvelous Hippodrome at Cleveland, Ohio, next week. (My own dingshy) What's in the village?"

Mr. and Mrs. Will M. Green (Blanche Dayne) are appearing at the Alhambra this week. They are showing Harlemites how to run a newspaper in Wyoming, and when things up.

Ed. Blundell is playing Keith and Proctor's Fifth Avenue this week.

Julie Garrison is a big success in England, and is playing in London at the present time.

Frank Randolph, with Neta Allen and company, start for the West very soon to play a whole bunch of weeks on one of the Western circuits.

Frank Otto received from Frank J. Otto says his mother is improving beyond expectation.

### MORRIS BACK IN TOWN.

William Morris returned to town yesterday morning, Feb. 7. His tour with Edward E. Fitzgerald has extended as far as San Francisco and Seattle. While in the far West the enterprising young manager started an opening wedge in his fight to get to the Coast with Morris' vaudeville. When seen by a Mexican representative at the American Music Hall yesterday afternoon, he said:

"There is not much to say just now. We are doing this sort of business in both Boston and Chicago, with a broad smile, as he is glanced at the passing audience."

"Boston is improving each week and the Chicago Theatre is turning them away."

Asked as to any arrangements he had made with either Martin Beck or Pantagruel, he said:

"Both parties made offers to me, but I intend to operate independently, as I have done so far. I will either build or rent theatres of my own, and it is only a matter of time when I will book from New York to San Francisco."

### MUSIC PUBLISHERS.

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Singers who sing and their repertoire.

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(Spanish Waltz Song)

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(High-class Ballad)

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(Come Lullaby)

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### AMERICAN MUSIC HALL.

The Three Brothers Delton in their comedy acrobatic tumbling act were the first number on the long bill, scoring a hit. Wood and Lawson followed, singing "Love Me All of the Time" and "Mallard," and giving a fairly clever exhibition of hand shot and "tap" dancing. Mr. and Mrs. Edward Lucas in their scenes from Dickens, came next. For review see New Acts. Harry Johnson succeeded admirably in producing hilarious laughter. He closed his act with a rendition of "Say No, That's All," following this with a few stories and jests, then giving a very amusing burlesque upon some of the familiar grand operas. Eddie Gland and Jessie Gardner were again seen in Dooley and the Idol. The new skit was more amusing than heretofore, and was greatly enjoyed. Miss Gardner was a new Oriental costume of a light, silvery white texture, trimmed with blue and gold, that was exceedingly pretty, and caused much favorable comment from persons in the audience. The "Incomparable" (see New Acts), G. Grant Gardner and Marie Standard secured the favor of the house from the start. The funny antics of Mr. Gardner and the eccentric impersonations of Miss Standard were never more amusing or less enjoyable. Unmanagable "Maudie," lately appearing with Blake's Circus, was again presented by that troupe. On Thursday night one of the usual number of would-be rascals succeeded in sticking to the main, but was thrown and "set upon" by the audience to the end of his coat, and apparently suffered as usual. Al. H. Weston, Irene Young and company gave their very funny act. The New Reporter, in one and as might be expected were an emphatic hit from start to finish. Amelia Bingham, supported by Richie Ling, Lynn Pratt, and Beth Franklin, presented scenes from Camille, Fedora, and Madame Sans Gene on Thursday night. Miss Bingham's most convincing portrayal was that of "Fedorina," the death being most easily recognizable without requiring the strenuous or technical methods. Miss Madame Sans Gene was highly appreciated. George Harper and company followed Miss Bingham, seemingly going "from the sublime to the ridiculous." The company consisted of another colored man, three colored girls, and a large colored woman, who was dressed in a striking pink-colored creation of the Di-rectoire style. The contrast between the checked gingham dresses of the girls and the evening gown of the large woman was most funny. They sang "Jungle Love," "My Performance," "I'm Danced," and other colored performances can. The Three Raytons in their tropical contortion act came next to last. The silvery skin proved both amusing and effective, and the finale won its merited amount of applause. The fat scenic effect at the back is far from being a picture of the tropics, and is most incongruous. Why not use a couple of log drops and a back drop? Gallardo closed the list of entertainers with his clay modeling, holding the better portion of the audience to the close.

### COLONIAL.

Paulinetti and Pique opened with their comedy eccentric acrobatic act. The finish with the wire balancing fake got its usual laughter and applause. Morrissey and Ayer came second, presenting a clever and entertaining singing and piano-logue act. The songs they sang are original with them and are the result of their own actions. A particularly original method of theirs is that of one man singing a song to the accompaniment of the other and when a change of places, the singer playing and the player singing, with a duet on the choruses. The songs were: "Shine on, August Moon," a very pretty number; "Welcome Home," "D-I-V-O-R-C-E," a comic reply to "I'm Glad I'm Married"; "Oh! Oh! The Booger Man," sung in a spot light, and "Murphy," an up-to-date reply to "Harrigan" and "Sullivan." This latter was very well liked and received a general round of applause. The "Pineapple Trifles" repeated her marvelous feats of intelligence. This home is truly a wonderful animal, and always goes through her many tricks without an error and with but slight hesitation. Julius Tannen succeeded in getting the Thursday afternoon audience into a state of fine good humor before he had been on for five minutes, and when he left them they were in paroxysms of laughter. Mr. Tannen has a method of his own. He follows no one in particular, and tends to make his appearance as welcome as possible. Edward Connally and company were next seen in Marie Covington. Richard Webster as the old negro servant gave a characterization that will be remembered by those who saw him in the part for many a day. Mr. Connally was excellent as Captain Covington, bringing the tears more than once in the pathetic scenes of the playlet. The remainder of the support was entirely adequate, special mention being made of Ernest Ober as the gambler. Following the intermission Abel Kader and His Three Wives entertained with their rapidly and cleverly drawn colored pictures. Then Blanche Ring (see New Acts), Willard Sloman, assisted by George McNamee and Edith Conrad, were seen in Flander's Furnished Flat, creating a continuous outburst of hearty laughter. The screamingly funny "stunts," with the wall paper and the paste, is always most amusing and invariably causes hilarity of the strenuous order. Annette Kellermann closed the diving and diabolical act repeating its former hit.

### GALLAGER AND WOOD SPLIT.

Ed Gallager and Joe Wood, who for some time past have been partners in the vaudeville agency business, are officially dissolved as partners, and will work singly hereafter. Mr. Gallager will make a specialty of taking acts and classifying them. He already has several in preparation. He will also do the exclusive booking for Kemer's Brooklyn and New Britain theatres. Mr. Gallager was at one time a member of the vaudeville team of Gallager and Barrett in The Battle of the Books.

### KEENEY A FREE LANCE.

Frank Keeneys announces that hereafter he will book his two theatres in Brooklyn and New Britain, Conn., independently. What he will book any good act playing either United, Morris, or Independent theatres. Ed. Gallager will handle all the bookings for the two theatres, and both he and Mr. Keeneys for that they can secure better sets at less money than by booking direct through any booking office.

### THIS WEEK'S ATTRACTIONS.

**COLONIAL**—Circumstantial Evidence. Stella Mayhew, Frank Fogarty, Annette Kellermann, La Petite Adelaide, Kitamura, Japan, Jimmie Lucas, Count De Butz and Tossell, Sam Chip, and Mary Marble.

**ALHAMBRA**—Cross and Dray, Murphy and Nichols, De Haven and Parker, Loney, Hawkell, Wormwood's animals, Wills and Hansen, and Gould and Surratt.

**KIRK AND PROCTOR'S FIFTH AVENUE**—Spiritland, Howard and North, Nelson and Otto, Musical Spillers, At the Country Club, Ed. Blundell and company, Scott and Wilson, and W. C. Fields.

**KIRK AND PROCTOR'S 125TH STREET**—Bert Coots and company, the Mermaid, Cameron and Flanagan, Empire Comedy Four, Arthur Righy, Martinette and Sylvester, and Awake at the Switch.

**BLAINE'S LINCOLN SQUARE**—Harry Lander, W. S. Harvey and company, Lambert, Watson, Hutchings and Edwards company, Wood and Lawson, Harry Johnson, and Daisy Harcourt.

**AMERICAN MUSIC HALL**—La Belle Clarke, Ward Brothers, Quaker City Four, May Durys and company, Incognito, Smirl and Kessner, Georgia Campers, May Tully and company, Eric Kendall, Delmore and Lee, Emma Carus, Harding and Ah Sid, and Mile. Olive.

**HAMMERSTEIN'S VICTORIA**—Jefferson and company, Empire City Quartette, Rajah, Eddie Ellis, Foster and Foster, Charles Kenna, Charles Alhars Troupe, and Hy. Greenaway.

### VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their data well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Ackerman, Paul—Family, Minneapolis, Minn.

Aldair, Art—Grand, Portland, Ore.

Admiral, Edward B.—Palace, London, Jan. 18-Feb. 14.

Adams, Manuel—Barts, Toledo, O.

Adams and Mack—Victoria, Baito.

Adelaide, Oriental, N. Y. G.

Adeleman, Joseph—Polo's, Scranton, Pa.

Ahears, Chas.—Troupe—Hammerstein's, N. Y. C.

Albin—Keith's, Phila.

Aldens, The—Howard, Boston, Mass.

Aldrich—Mary Anderson, Louisville, Ky.

Alexander, George—Family, Chester, Pa., 8-10.

Alexander and Scott—Circus Carre, Amsterdam, Holland—Indefinite.

Alien, Edgar—Poll's, Springfield, Mass.

Alien, George—Orpheum, St. Paul, Minn.

Alien, Violet—Keith's, Boston, Mass.

Allison, Mr. and Mrs.—Orpheum, Kansas City, 15-20.

Allison Girls—Keith's, Phila.

Alton and Olive—Mary Anderson, Louisville, Ky.

Alvo and Opieland—Rialto, Superior, Wis.

American Dancers, Six—Columbia, Cincinnati, O.

Anderson and Goines—Cook's, Rochester, N. Y.

Anderson—Indefinite.

Anderson—Orpheum, Springfield, Mass.

Anderson—Orpheum, Boston, Mass.

Anderson—Orpheum,

Bros.—Haymarket, Chgo.



# MOTION PICTURE PATENTS COMPANY

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**The following Exchanges have been licensed, and at the present time are the only Exchanges that are authorized to handle licensed films:**

Actograph Company, 50 Union square, New York City.  
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Alamo Film Exchange, 405 Main street, Dallas, Tex.  
Alamo Film Exchange, 304 Conroy Building, San Antonio, Tex.  
American Film Exchange, 645 Wabash Building, Pittsburgh, Pa.  
American Film Service, 125 Monroe street, Chicago, Ill.  
American Film Service, 158 North Main street, Memphis, Tenn.  
American Vitagraph Company, 116 Nassau street, New York, N. Y.  
George Breck, 70 Turk street, San Francisco, Cal.  
Buffalo Film Exchange, 13½ Genesee street, Buffalo, N. Y.  
C. A. Calebuff, Fourth and Green streets, Philadelphia, Pa.  
Calmont Film Exchange, Masonic Temple, Chicago, Ill.  
Eugene Cline & Co., 50 Dearborn street, Chicago, Ill.  
Eugene Cline, 208 South State street, Salt Lake City, Utah.  
Clune Film Exchange, 727 South Main street, Los Angeles, Cal.  
Colorado Film Exchange Company, 330 Charles Building, Denver, Colo.  
Columbia Film Exchange, 414 Ferguson Building, Pittsburgh, Pa.  
O. T. Crawford Film Exchange Co., Gayety Theatre Building, St. Louis, Mo.  
O. T. Crawford Film Exchange Co., Crawford Theatre, El Paso, Tex.  
O. T. Crawford Film Exchange Co., Hopkins Theatre, Louisville, Ky.  
O. T. Crawford Film Exchange Co., Shubert Theatre, New Orleans, La.  
Harry Davis, 347 Fifth avenue, Pittsburgh, Pa.  
Harry Davis, Buffalo, N. Y.  
Harry Davis, 1311 Market street, Philadelphia, Pa.  
Denver Film Exchange, 718 Lincoln avenue, Denver, Colo.  
Dixie Film Company, 620 Commercial place, New Orleans, La.  
Duquesne Amusement Supply Co., 104-5 Bakewell Building, Pittsburgh, Pa.  
Duquesne Amusement Supply Co., 235 Monticello Arcade Building, Norfolk, Va.  
Edison Display Co., 1116 Third avenue, Seattle, Wash.  
Edison Display Co., 165½ Fourth street, Portland, Ore.  
Electric Theatre Supply Co., 47 North Tenth street, Philadelphia, Pa.  
Greater New York Film Rental Co., 24 Union square, New York City.  
C. J. Hite Company, Monadnock Block, Chicago, Ill.  
Howard Moving Picture Co., 584 Washington street, Boston, Mass.  
Imperial Film Exchange, 44 West Twenty-eighth street, New York City.  
Imperial Film Exchange, 290 River street, Troy, N. Y.  
Imperial Film Exchange, 808 Ninth street, N. W., Washington, D. C.  
Imported Film & Supply Co., 708 Union street, New Orleans, La.  
Kent Film Service, 218 Nicholas Building, Toledo, Ohio.  
Kleine Optical Company, 200½ Third avenue, Birmingham, Ala.  
Kleine Optical Company, 657 Washington street, Boston, Mass.  
Kleine Optical Company, 52 State street, Chicago, Ill.  
Kleine Optical Company, 302 Boston Building, Denver, Colo.  
Kleine Optical Company, 229 Commercial Building, Des Moines, Iowa.  
Kleine Optical Company, 214 Traction Building, Indianapolis, Ind.  
Kleine Optical Company of California, 369 Pacific Electric Bldg., Los Angeles, Cal.  
Kleine Optical Company, 662 Sixth avenue, New York, N. Y.  
Kleine Optical Company, 308 Melhorn Building, Seattle, Wash.  
Kleine Optical Company of Missouri, 523 Commercial Building, St. Louis, Mo.  
Laemmle Film Service, 196 Lake street, Chicago, Ill.  
Laemmle Film Service, Main and Sixth streets, Evansville, Ind.  
Laemmle Film Service, 78 South Front street, Memphis, Tenn.  
Laemmle Film Service, 1121-23 Lumber Exchange, Minneapolis, Minn.  
Laemmle Film Service, 800 Brandeis Block, Omaha, Neb.  
Laemmle Film Service, 419-20 Marquam Grand Building, Portland, Ore.  
Laemmle Film Service, 151 Main street, Salt Lake City, Utah.  
Lake Shore Film & Supply Co., 314 Superior avenue, N. E., Cleveland, Ohio.  
H. Lieber Company, 24 West Washington street, Indianapolis, Ind.  
Lubin Film Service, 21 South Eighth street, Philadelphia, Pa.

Lubin Film Service, 510 Paul-Gale-Greenwood Building, Norfolk, Va.  
Lubin Film Service, 140 West Fifth street, Cincinnati, Ohio.  
Michigan Film & Supply Co., 82 Griswold street, Detroit, Mich.  
Miles Bros., Inc., 259 Sixth avenue, New York, N. Y.  
Miles Bros., Inc., Washington and Dover streets, Boston, Mass.  
Miles Bros., Inc., 790 Turk street, San Francisco, Cal.  
Mitchell Film Exchange, 120½ Main street, Little Rock, Ark.  
Monarch Film Exchange, 201 Thompson Building, Oklahoma City, Okla.  
Montana Film Exchange, 41 North Main street, Butte, Mont.  
Morton Film Exchange, 107 Sixth street, Portland, Ore.  
National Film Company, 100 Griswold street, Detroit, Mich.  
National Film Renting Co., Spokane, Wash.  
Novelty Moving Picture Co., 418 Turk street, San Francisco, Cal.  
Ohio Film Exchange, 16 East Broad street, Columbus, Ohio.  
Pearce & Scheck, 228 North Calvert street, Baltimore, Md.  
Pennsylvania Film Exchange, 408 Lewis Block, Pittsburgh, Pa.  
People's Film Exchange, 126 University place, New York City.  
Philadelphia Film Exchange, 1229 North Seventh street, Philadelphia, Pa.  
Pittsburg Calcium Light & Film Co., 121 Fourth avenue, Pittsburgh, Pa.  
Pittsburg Calcium Light & Film Co., Wilkes-Barre, Pa.  
Pittsburg Calcium Light & Film Co., 501-503 Central Building, Rochester, N. Y.  
Pittsburg Calcium Light & Film Co., Neave Building, Cincinnati, Ohio.  
Pittsburg Calcium Light & Film Co., 421 Walnut street, Des Moines, Iowa.  
Pittsburg Calcium Light & Film Co., 60-62 Brownell Block, Lincoln, Neb.  
Schiller Film Exchange, 103 Randolph street, Chicago, Ill.  
Southern Film Exchange, 1822 Fourth avenue, Birmingham, Ala.  
Southern Film Exchange, 148 West Fifth street, Cincinnati, Ohio.  
George K. Spoor & Co., 62 North Clark street, Chicago, Ill.  
Star Film Exchange, 120 Randolph street, Chicago, Ill.  
Standard Film Exchange, 79 Dearborn street, Chicago, Ill.  
Superior Film Supply Co., 621 Nasby Building, Toledo, Ohio.  
Swaab Film Service Co., 338 Spruce street, Philadelphia, Pa.  
Wm. H. Swanson & Co., 160 Lake street, Chicago, Ill.  
Wm. H. Swanson Co. of Omaha, 405 Karbach Block, Omaha, Neb.  
Wm. H. Swanson St. Louis Film Co., 200 North Seventh street, St. Louis, Mo.  
The Talking Machine Co., 97 Main street, East Rochester, N. Y.  
Tally's Film Exchange, 554 South Broadway, Los Angeles, Cal.  
Theatre Film Supply Co., 202 South Tryon street, Charlotte, N. C.  
Theatre Film Supply Co., 2007 Second avenue, Birmingham, Ala.  
Theatre Film Service Co., 85 Dearborn street, Chicago, Ill.  
Theatre Film Service Co., 1088 Golden Gate avenue, San Francisco, Cal.  
Trent & Wilson, 63 East Third street, Salt Lake City, Utah.  
20th Century Optiscope Co., 59 Dearborn street, Chicago, Ill.  
20th Century Optiscope Co., Shukert Building, Kansas City, Mo.  
20th Century Optiscope Co., 408 Eccles Building, Ogden, Utah.  
Turner & Dahnken, 1650 Ellis street, San Francisco, Cal.  
Twin City Calcium and Stereopticon Co., 700 Hennepin avenue, Minneapolis, Minn.  
United Film Exchange, 717 Superior avenue, N. E., Cleveland, Ohio.  
U. S. Film Exchange, 132 Lake street, Chicago, Ill.  
Vaudette Film Exchange Co., 108 Monroe street, Grand Rapids, Mich.  
P. L. Waters, 41 East Twenty-first street, New York City.  
Alfred Weiss' Film Exchange, 219 Sixth avenue, New York City.  
Western Film Exchange, 949 Century Building, St. Louis, Mo.  
Western Film Exchange, 307 Grand avenue, Milwaukee, Wis.  
Western Film Exchange, 201 Miners' Bank Building, Joplin, Mo.  
Wonderland Film Exchange, Seventh street and Liberty avenue, Pittsburgh, Pa.  
Wheeler-Loper Film Co., 330 Main street, Dallas, Tex.  
Yale Film Renting Co., 622 Main street, Kansas City, Mo.

to us that this episode might better have been modified. On Broadway, around Forty-second Street, the visible appropriation of a girl's garter by a sporty old man would be tame business, but elsewhere, in moving picture houses—well, some other article of wearing apparel would have served as well.

Virginia's Vitagraph.—The Vitagraph Company continues to produce most admirable adaptations of classic plays, and it does it well. This we are all quite accustomed to, and its occupancy of this field, practically unchallenged. Virginia's is splendidly staged and costumed and we do not have to be told that the parts are taken by experienced Shakespearean actors. Too much praise can hardly be given to the scenery, which, although of studio construction, has all the appearance of genuine classic architecture. Very clever descriptive subtitles at frequent intervals in the picture help admirably in conveying the story to the spectator.

Vitupines in Africa (Pathé).—These travel views are not often interesting—they are thrilling, some of the parts performed in ensuring the valutes being decidedly hazardous.

Why They Fell Out (Pathé).—This is a neat, clever comedy, entirely devoid of horseplay, chases and the like, and it is acted as well as it is constructed. A lady orders a new dress, and another lady orders a duplicate of it, and with that charming consideration which the dear women sometimes show towards each other, invites the first lady to have tea with her. Everybody admires the second lady's new gown until the first lady arrives with her maid, a gypsy-like woman whom she has decked out with the original gown. The guests are delighted, of course, but the hostess is overwhelmed with shame.

The Gendarme's Horse (Gaumont).—This is only one laughable idea in this subject, but it serves to make an interesting picture. Two gendarmes leave their trained horses outside a cafe. Two tramps happen along and steal the horses. There is an old-time chase, with much falling down and upsetting, but the real point comes when the horses, which have bolted, run into the gendarmerie, where the tramps are made prisoners.

#### HOWE HAS CAUGHT ON AT HIPPODROME.

Lyman Howe repeated Sunday night at the Hippodrome his success of the Sunday previous in presenting what he calls his International Spectacle. An entirely different programme of pictures was shown, each with proper sound effects. The programme included Through Savoy by Automobile, Trooping the Colors, Scenes in Rome, Carnival of Nice, Fraser River Canon from a Railroad Train, India, Niagara Falls in Winter, Remedy for Matrine Haze, Animals and Bird Sagacity, Postcard Artist, New Views of Mysterious Egypt, They Fishing in Sicily, The Guards of the Bank, Steeplechase Race in England, Redhead Orphans Drill in England, Modern Sculptures and A Rough Journey. Mr. Howe will repeat the entertainment next Sunday with another change of programme.

#### ANOTHER VITAGRAPH SCOOP.

The Vitagraph Company, which scored first blood in the race for Italian earthquake pictures, announces another feature, to be foisted next week. It is no less than a representation of the wreck of the "Republic" and the rescue of the crew and passengers. It is called G. Q. D. or Saved by Wireless. The wreck and rescue scenes, of course, are not genuine, but are said to be remarkably realistic. The scenes that follow, however, are authentic. Captain Sealby, the crew and Binns, the wireless hero, being actual photographs from life. The picture should be in wide demand. Other Vitagraph issues of this and next week will be found in *The Mirror's* schedule of new licensed releases.

#### ANOTHER PATHÉ ART FILM.

The second of the Pathé art films, of the Seven performances of incriminating Evidence issued last week, will be released next week. The title of the picture is The Assassination of the Duke of Guise, and it was written by Henri Lavedan, author of The Duel. The parts are taken by well-known French players, including Mlle. Robine, Albert Lambert, and Le Bargy.

#### PICTURES OFFERED TO THEATRES ON PERCENTAGE.

The Consolidated Film Company, 145 East Twenty-third Street, New York, which is affiliated with the Film Import and Trading Company, independent importers of European films, makes a novel proposition in *The Mirror* this week, which will, no doubt, be read with great interest by theatre managers. The proposition is to put their picture service into the theatres on percentage.

#### A BROOKLYN FILM PRODUCING COMPANY.

The Crescent Moving Picture Film Company of 400 Seventeenth Street, Brooklyn, is preparing to enter the independent market with a production of one reel per week, commencing in a few days. This company has already issued a number of subjects, but has recently suspended production to see how the film situation would shape up.

#### ENFORCING THE CHILDREN ORDINANCE.

The first arrest under the new ordinance prohibiting New York picture houses from admitting unattended children was made Feb. 3, when Martin Meyer was taken in charge. Meyer runs a 5-cent theatre at 196 Second Avenue.

#### LECTURER NOT MANAGER.

Last week, by an error in transcribing, Murry Devine was credited with being manager of the Bijou, in Bridgeport, Conn. William E. Smith is proprietor and manager of the house and Murry Devine was his lecturer for three weeks.

#### VAUDEVILLE PERFORMERS' DATES.

(Continued from page 11.)

Wells, Lew—Trenton, N. J.  
Wesona and Francis—Los Angeles, Los Angeles, Cal.  
Weston, Al—Lyric, Newark, N. J.  
Weston Sisters—American, St. Louis, Mo.  
Weston, Willy—Proctor's, Albany, N. Y.  
Whipple, Waldo—Americans, Phoenix, Va., 8-10, Bell.  
Newport News, 11-13, May, Norfolk, 15-20.  
White, Clayton, and Marie Stuart—Olympic, Chgo.  
White and Simmons—Orpheum, St. Paul, Minn.  
Whiting, Geo., and Clark Sisters—Shea's, Buffalo, N. Y.  
Whitell, W. F.—May, Milwaukee, Wis.  
Whitman, Frank—Keith's, Phila.  
Willard and Bond—Bijou, Bay City, Mich., Bijou, Saginaw, 15-20.  
Williams, Charles—Grand, Marion, Ind.  
Williams and Gilbert—Haymarket, Chgo.  
Williams, Thompson and Copeland—Bijou, Lansing, Mich.  
Willis and Hassan—Alhambra, N. Y. C.  
Willmont, Cora—May, Galveston, Tex.  
Wilson, Frank—Joe—Olympic, Chgo.  
Wilson, Eddie—Hathaway's, Newark, N. J.  
Wilson, Eddie—Hathaway's, Brockton, Mass., Howard, Boston, 15-20.  
Winter, Winona—Orpheum, St. Paul, Minn.  
Wood and Lawson—Lincoln Sq., N. Y. C.  
Wordette, Estelle—Orpheum, Easton, Pa., Colonial, Norfolk, Va., 15-20.  
Work and Over—Orpheum, Seattle, Wash.  
Wormwood's—Dogs—Alhambra, N. Y. C., Greenpoint, N. Y., 15-20.  
Wright, The—326 West 145th St., N. Y. C.  
Wynold, John W., and Minell King—  
Foton—Bennett's, Montreal, Can., Bennett's, Ottawa, 15-20.  
Worthley, Abbott and Minthorne—Broadway, Camden, N. J.  
Wynn Trip—Columbia, N. Y.  
Wynn, Besse—Grand, Indianapolis, Ind.  
Wynn and Lewis—Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 15-20.  
Yalto Duo—Family, Chester, Pa.  
Yamamoto Brothers—Maryland, Balt.  
Yamamoto and Yamamoto—Fulton, N. Y.  
Young and Wardell—Keith's, Providence, R. I.  
Young, Ollie, and Brothers—Columbia, St. Louis, Olym-  
pic, Chgo., 15-20.  
Xanicks—The—326 West 145th St., N. Y. C.  
Yanetton, The—Grand, Pittsburgh.  
Za Zell and Vernon—Apollo, Vienna, 1-28.  
Zech and Zech—O. H., Chillicothe, O.  
Zeno, Jordan and Zeno—Grand, Syracuse, N. Y.  
Zola, White—May, Houston, Tex.

#### VAUDEVILLE JOTTINGS.

Andrew Lewis has canceled his engagement with Sewell Collins' sketch, Awake at the Switch.

Klara De Vincé has abandoned her operatic sketch owing to the sudden illness of her partner, Miss Van Cott, and has signed for the soprano role in Max Witt's Singing Colleens.

Through the inability of Harry Lander to secure an extension of time from his English manager, the Scotch comedian has been obliged to cut short his farewell engagement at Blaney's Casino Room, Theatre, last night. It was originally planned to have Mr. Lander's engagement terminate Friday night, Feb. 10, but now it is announced that his closing night will be Tuesday, Feb. 13. Mr. Lander will sail on the following day for Liverpool, where, on March 1, he will open in that city at the Argyle Hippodrome.

The White Hart opened the Grand at Salt Lake City Feb. 1 to fair business. Five acts and pictures complete the bill, with three shows daily.

## DRAMATIC POSTSCRIPT.

### MANAGERS' ASSOCIATION ANNIVERSARY.

The National Association of Theatrical Producing Managers was one year old last Wednesday. Although the association was chartered some time before Feb. 3, 1908, the constitution and by-laws were first signed on that day. In its year of existence the association has brought about a two-cent-a-mile party railroad rate throughout the Southern States, saving one cent a mile for each mile traveled by each member of a theatrical organization, representing a saving to the managers for a year of practically a half a million dollars. It has improved baggage car regulations and has directed its efforts strenuously, under the direction of Secretary Hollie E. Cooley and General Counsel Ligon Johnson, toward bringing about proper copyright protection in the United States and Canada and toward obtaining an adequate modification of the child labor laws which forbid, absolutely, the appearance, in some States, of children on the stage. Not the least of its efforts were those directed toward the detection and punishment of play piracy. Plans are well under way for the establishing also of a play bureau for the benefit of members. The bureau will attend to the copyrighting of the plays in its possession, secure readings and hearings for the authors of the plays submitted, and protect author and producer in every way possible from the play pirate.

### PRESIDENT SARGENT ON "GREEK DRAMA"

At the Lyceum Theatre, Friday afternoon, under the auspices of the Educational Theatre, Franklin Sargent, President of the American Academy of Dramatic Arts, spoke interestingly on "The Development of the Humanities in the Greek Drama." Mr. Sargent was introduced by Alice Minnie Herda, the managing director of the Educational Theatre, and his address contained many instructive descriptions of the methods of presenting Greek drama in ancient Greece. On Feb. 10 George Pierce Baker, Professor of English at Harvard, will talk on "The Development of the Humanities in the Elizabethan Drama."

### DENMAN THOMPSON VERY ILL.

A report came from Keene, N. H., Sunday that Denman Thompson was seriously ill with pneumonia at his home in Swansbury, N. H., about six miles from Keene. He was taken ill last Thursday afternoon and on Sunday became so much worse that his two daughters, Mrs. E. A. MacFarland and Mrs. W. I. Kilpatrick, were summoned from Boston. His physicians had to resort to the use of oxygen to keep him alive. He is not expected to recover.

### LOUIS NETHERSOLE RETURNS.

Louis Nethersole has returned from Australia and has rejoined his sister, Olga Nethersole, on tour. Margaret Anglin, whose Australian tour Mr. Nethersole managed, is enjoying a holiday in Egypt, and if present plans remain unchanged she will open her next tour in this country in September, in Boston, presenting *The Awakening of Helen Kitchie*, under Mr. Nethersole's direction.

### CATULLE MENDES KILLED.

Catulle Abraham Mendes, the French poet and dramatist, was found dead in a railway tunnel at Saint Germain, Paris, yesterday, Feb. 8. It is believed that he stepped from the door of a moving train and was thrown under the wheels. Among his plays were *Sainte Therese*, produced by Sarah Bernhardt. He has been at work on a Napoleon play for the Théâtre Rejane.

### MORRIS SECURES LAURENCE IRVING.

William Morris, Inc., has engaged Laurence Irving and Mabel Hackney to play the Morris houses beginning in March at the Lincoln Square. Mr. Irving will be seen in *The King and the Vagabond*, and his own version of *De Barvelli's Gringoire*. Miss Hackney will be seen in the role of Gringoire, and Mr. Irving will play the part of Louis XI.

### AN AUDIENCE OF ONE.

A special performance of the first act of *A Stubborn Cinderella* was given at the Broadway Theatre, Friday, to an appreciative audience consisting of Ethel Barrymore. Miss Barrymore had seen the second and third acts of the piece, but had never witnessed her brother's performance in Act I. She was highly pleased with the compliment.

### NEW STOCK COMPANY FOR HARTFORD.

Next week, in the Hartford Opera House, hereafter to be known as the Hartford Theatre, Charles Emerson Cook will install a stock company to play throughout the Spring and Summer. The opening bill will be *Zaza*, to be followed by *The Girl of the Golden West*. Mr. Cook has a three years' lease of the theatre.

### WRIGHT LORIMER IN THE SOUTH.

Wright Lorimer is meeting with much success in his tour in *The Shepherd King* this season. He played to excellent business for an entire week in Atlanta, Ga., and received unusual praise for his excellent performance and for the uniform strength of his supporting company.

### THE YOUNGER COQUELIN DEAD.

The death of Ernest Alexander Honore Coquelin (Coquelin Cadet), at Suresnes, France, was reported late yesterday afternoon. He was sixty years old and a younger brother of Benoit Constant Coquelin, who died recently. Like his brother, he was an actor.

### MRS. YEAMANS GOES TO ATLANTIC CITY.

The condition of Mrs. Annie Yeamans has improved so rapidly and favorably that yesterday she left the Hotel Gerard, where she has been confined during her illness, and has gone to Atlantic City.

### ROBERT L. DAILEY MARRIED.

Robert L. Dailey and Gertrude Vanderbilt were married at Baltimore last Sunday, at the Howard House. Mr. Dailey and Miss Vanderbilt are both with *The American Idea*.

### ROLAND BURKE HENNESSY MARRIED.

Roland Burke Hennessy, dramatic critic and now editor of the *Star*, and Muriel McArthur, of Cleveland, O., were married at Cleveland on Feb. 4. Mr. Hennessy met Miss McArthur while he was engaged in newspaper work in London and she was a member of Louis Mann's company.

### GOSSIP.

William W. Aulick, for the past year general press representative for Charles Dillingham, yesterday became general press representative for Liebler and Company, succeeding Campbell MacCulloch. The younger Mr. Liebler continues as assistant.

At next Saturday's matinee at the Savoy Theatre Willette Kershaw will assume the role in *The Battle* now being placed by Elsie Ferguson, the latter playing the part for the last time Friday night. Miss Ferguson has been released by Liebler and Company to return to Henry R. Harris, from whose management she has only been "borrowed" for Mr. Liebler's company. She will replace Gertrude Coghlan in *The Travelling Salesman*, Miss Coghlan withdrawing on account of illness.

James C. Spottiswoode has been transferred from the Mary Manning company to *The Vampire*. Adelaida Cummings closed her season with Hilda Spring company in Hamilton, Can., Saturday night. A company is being organized to present *Open Eyes* at the Durfey Theatre, Glens Falls, N. Y., under the direction of Charles Van Dyke, beginning Feb. 22, and continues for a season of twelve weeks. The company will include Mollie Drake, Marie Van Praag,



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GERMAN (Maurice Baumfeld and Eugene Berg): New York city Oct. 1—indefinite.

GERMAN THEATRE (Stanich and Addicks, mgr.): Philadelphia, Pa., Sept. 12—indefinite.

GIANT: Eureka, Cal., Jan. 16—indefinite.

GLASER, VAUCLAN: Rochester, N. Y., Sept. 14—Feb. 12.

GOTHAM (Edward Girard, mgr.): Brooklyn, N. Y., Aug. 25—indefinite.

GRADY, New Haven, Conn., Jan. 25—indefinite.

GRAND OPERA HOUSE (W. J. Gilman, mgr.): Winnipeg, Man., Dec. 22—indefinite.

HOLLAND, MILDRED (M. C. White, mgr.): New York city Jan. 25—indefinite.

HORNELL, ERNEST: San Francisco, Cal., May 12—indefinite.

IRVING PLACE (Otto Weil, mgr.): New York city Oct. 1—indefinite.

LYCEUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y., Aug. 10—indefinite.

LIMA: Minneapolis, Minn., Sept. 21—indefinite.

LIMA, Portland, Ore.—indefinite.

LIMA (J. V. McNea, mgr.): New Orleans, La., Aug. 29—indefinite.

LYME (Geo. Berry, mgr.): Ft. Wayne, Ind., Nov. 26—indefinite.

LEVISON, KIDDISH (David Levenson, mgr.): Pittsburgh, Pa., Jan. 18—indefinite.

MAICK, WILLARD (Willard Mack, mgr.): Salt Lake City, U. S., Jan. 13—indefinite.

MCRAE (Henry McRae, mgr.): Tacoma, Wash.—indefinite.

MAGATAN (Jack Parsons, mgr.): Findlay, Ohio—indefinite.

MARLOW (Chas. B. Harvin, mgr.): Chicago, Ill., Aug. 21—indefinite.

METHOWITAN (Elsworth and Jordan, mgr.): Oklahoma City, Okla., Jan. 24—indefinite.

MORAL (A. R. Morrison, mgr.): Memphis, Tenn., Nov. 16—indefinite.

NATIONAL FINANCIER (Paul Caseneuve, mgr.): Montreal, P. Q., Aug. 17—indefinite.

NEILL, JAMES: Winnipeg, Man.—indefinite.

NEILL, MARY (Fawcett and Devan, mgr.): Baltimore, Md., Nov. 16—indefinite.

OLDFIELD (Geo. Lafferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.

QUEEN (M. E. Rice, mgr.): Ft. Wayne, Ind., Sept. 7—indefinite.

PAINTER, MABEL: Jacksonville, Fla., Jan. 16—indefinite.

PANTAGES' PLAYERS: Seattle, Wash., Aug. 9—indefinite.

PAXTON'S LEE AVENUE (Corse Paxton, mgr.): New York, N. Y., Aug. 10—indefinite.

PEYTON'S (Charles B. Marvin, mgr.): Chicago, Ill., Aug. 26—indefinite.

PRINGLE, DELLA: Boise City, Ia., July 20—indefinite.

RENTFROW (W. J. N. Rentfrow, mgr.): Houston, Tex., Dec. 20—indefinite.

RINGER, KATHARINE (Ed. Fiske, mgr.): Auburn, N. Y., Dec. 21—indefinite.

SMITHLEY, JESSIE: Spokane, Wash., Aug. 16—indefinite.

SPRINGFIELD (Erik C. Simonsen, mgr.): Waterbury, Conn., Jan. 25—indefinite.

STANISLAVSKI-TAKEMI (Fred Dorey, mgr.): Philadelphia, Pa., Sept. 12—indefinite.

STANZED AND WESTERN: Philadelphia, Pa.—indefinite.

SUTTON (Dick P. Sutton, mgr.): Butte, Mont.—indefinite.

THANHouser (Edwin Thanouser, mgr.): Chicago, Ill., Aug. 20—indefinite.

VALENCIA (San Francisco, Cal., Sept. 15—indefinite.

WEINSTEIN ASSOCIATE PLAYERS (Harry Michael Weinsten, mgr.): Philadelphia, Pa., Feb. 8—indefinite.

WINFIELD DRAMATIC: Winnipeg, Man., Oct. 18—indefinite.

WOLFE (J. A. Wolfe, mgr.): Joplin, Mo.—indefinite.

WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 20—indefinite.

YIDDISH (M. M. Thomshteky, mgr.): Philadelphia, Pa., Jan. 15—indefinite.

#### REPERTOIRE COMPANIES.

ADAM GOOD (Mona Thompson, mgr.): Fougheyside, N. Y., 8-18; Middlebury 18-20.

AMERICAN THEATRE (Geo. L. Willard, mgr.): Boston, Mass., 9-18; Newark 18-20.

BANNISTER-MOULTRON (Geo. K. Robinson, mgr.): Kingston, N. Y., 8-18; North Adams, Mass., 18-20.

BISHOP, CHRISTIE (Chester Bishop, mgr.): Callipolis, U. S., 10; Pt. Pleasant, W. Va., 11-18; Charleston 18-20.

BROWN, KIRK (G. J. Macauley, mgr.): Newburgh, N. Y., 8-18; Poughkeepsie, 18-20.

CALLAHAN DRAMATIC (G. W. Callahan, mgr.): New York, N. Y., 8-18; Lowell 18-20.

CARLSON, FRANKIE (Geo. Grady, mgr.): Salt Lake City, U. S., 8-18; Toledo 18-20.

CHASE-LINTON (Northera: Gibson F. Chase, mgr.): Watertown, N. Y., 8-18; Litchfield, Conn., 17-20.

CHAUNCEY-KIRFURST STOCK (Fred Chauncey, mgr.): Hornell, N. Y., 8-18; Corning 18-20.

CHICAGO STOCK (Chas. H. Roskam, mgr.): Chicago, Ill., 8-18; Elgin 18-20.

COON STOCK (Carl N. Cook, mgr.): Niagara Falls, N. Y., 8-18; Elgin 18-20.

COTTER, MICKY (Wallace R. Cutter, mgr.): Ashland, U. S., 8-18; Van Wert 18-20.

DALEY-MYERS COMEDY (W. H. Dailey, mgr.): Panama Canal Zone Jan. 11—March 27.

DE LACEY, LEIGH: Northampton, Mass., 8-18.

EMERSON STOCK (Jack Emerson, mgr.): Nacogdoches, Tex., 8-18.

FENSTER, GEORGE (George Fenster, mgr.): New Britain, Conn., 8-18; Danbury 18-20.

GRAHAM STOCK (Oscar Graham, mgr.): Lufkin, Tex., 8-18.

GRAYCE, HELEN (N. Appel, mgr.): Altoona, Pa., 8-18; West Liverpool, O., 18-20.

HALL, DON G.: New York city 8-18; Tuxedo, N. Y., 18-20.

HAIR-AND-PARKINSON (Robt. H. Harris, mgr.): Greenville, S. C., 8-18.

HARVEY STOCK (J. S. Caruso, mgr.): Springfield, Mass., 8-18; Beloit 18-20.

HAYWARD STOCK (W. J. and R. E. Henderson, mgr.): Webster, Ind., 8-18.

HICKMAN-BESEY (Co. A; Rockford, Ill., 1-18; Decatur 18-20).

HICKMAN-BESEY STOCK (Co. B; Fred Stein, mgr.): Ottawa, Ill., 8-18; Monmouth 18-20.

HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Atwood, Kan., 8-18.

HIMMELMANN'S FRANKLIN STOCK (C. G. Hilton, mgr.): Callicote, N. Y., 8-18; Delaware 18-20.

HIMMELMANN'S IDEALS (L. A. Haris, mgr.): Geneva, N. Y., 8-18; Lockport 18-20.

HIMMELMANN'S IMPERIAL STOCK (R. F. Himmelmann, mgr.): Steubenville, O., 8-18; Monessen, Pa., 18-20.

HIMON, BURT (Burt Imson, mgr.): Souris, N. Dak., 8-18.

JORDAN STOCK (Virgil P. Dawson, mgr.): Muncie, Ind., 8-18; Rockport, Ind., 18-20.

KENNEDY, JAMES (Spitz, Nathanson and Nason, mgr.): Akron, O., 8-18; Zanesville 18-20.

KNICKERBOCKER STOCK (Chas. A. Clark, mgr.): Altoona, Pa., 8-18; Williamsport 18-20.

MASON-NEWCOMB (Dick Mason and Harry Newcom, mgrs.): Dillon, S. C., 8-18; Rockingham, N. C., 18-20.

MATINEE GIRL (J. S. Jackson, mgr.): Fayetteville, Ark., 8-18; Springfield 11, Rogers 12, Oklahoma, Okla., 18; Sapulpa 14; Claremore 15, 18.

MAXAM AND SIGHTS' COMEDIANS (J. W. Sights, mgr.): Fargo, N. Dak., 7-18; Ada, Minn., 18-20.

MCDONALD STOCK (Co. 1; G. W. McDonald, mgr.): Mankato, Minn., 8-18; Anadarko 18-20.

MCDONALD STOCK (Co. 2; Earl McDonald, mgr.): Washington, D. C., 8-18; Natchitoches 18-20.

MORRISON, STOK (G. D. Morgan, mgr.): Waterloo, Ia., 8-18.

MORTIMER, CHARLES (J. M. Hill, mgr.): St. Marys, O., 8-18; Listowel 11-18; Durham 15-17; Harrison 18-20.

MYRKE-HARDER STOCK (Myrke-Harder Amusement Co., Inc., mgr.): Portland, Me., 8-18; Bangor 18-20.

NORTH BROTHERS' STOCK (D. H. Hadermann, mgr.): Winona, Minn., 8-18; Waterloo, Ia., 18-20.

NORTH BROTHERS' COMEDIANS (Ira Swisher, mgr.): Canton, O., 8-18; Beloit 18-20.

PARTELLO STOCK (Eastern: W. A. Partello, mgr.): Medina, N. Y., 8-18; Franklin 18-20.

PARTELLO STOCK (Western: W. A. Partello, mgr.): Jackson, Mich., 8-18.

PELZER STOCK (Geo. W. Scott, mgr.): Manti, U. S., 8-18.

POWER STOCK (Herbert H. Powers, mgr.): Peterboro, Ont., 8-18; St. Catharines 18-20.

PRICHETT'S POPULAR PLAYERS (John E. Price, mgr.): Jacksonville, Fla., Jan. 20-April 30.

ROBAR-MASON STOCK (P. C. Rosar, mgr.): Vicksburg, Miss., 8-18.

SAVIDGE STOCK (Walter Saivedge, mgr.): Vail, Ia., 11-18; Atlantic 14.

STODDART STOCK: Portage, La Prairie, Man., 8-18; Kenora, Ont., 18-20.

TAYLOR STOCK (Robert Taylor, mgr.): Orl City, Pa., 8-18; Mercer 18-20.

TAYLOR STOCK (H. W. Taylor, mgr.): Meriden, Conn., 8-18.

THAT STOCK (D. Otto Hitter, mgr.): Michigan City, Ind., 8-18; Waukegan, Ill., 18-20.

TURNER, CLARA (Geo. W. Jackson, mgr.): Madras, Oregon, 8-18; Port Chester 18-20.

VERNON STOCK (R. E. Vernon, mgr.): Charlotte, N. C., 8-18; Saluda 18-20.

WARD COMEDY (Hugh J. Ward, mgr.): Shreveport, La., 8-18.

Straits Settlement, Asia, 4-27; Shanghai, China, March 1-21.

WELLS, RAYMOND (C. Owen, mgr.): Topeka, Kas., 1-6.

WIDDIFIELD STOCK (W. F. Boyer, mgr.): Goshenburg, Ind., 8-10; Miners 11-13; Grand Island 18-19; Hastings 18-20.

#### OPERA AND MUSICAL COMEDY.

ALASKA (John Cort, mgr.): Livingston, Mont., 9 Billings 10, Miles City 11; Jamestown, N. Dak., 12; Fargo 10, Duluth, Minn., 20.

AMERICAN IDIOT (Cohan and Harris, mgrs.): Washington, D. C., 8-18.

AMERICAN THEATRE OPERA: San Francisco, Cal., 8-18.

BLACK PATTI THOUDABOURS (Voskiel and Noam, mgrs.): Stamford, Tex., 9; Haskell 10; Seymour 11; Wichita Falls 12; Quanah 13; Childress 15; Murchison 16; Abilene 17; Amarillo 18; Dalhart 19; Dawson 20; Dawson 21; El Paso 22.

BOSTON IDEAL OPERA (P. O. Burgess, mgr.): Topeka, Kas., Dec. 21—Indefinite.

BROOKLYN STOCK (W. F. Whitney, mgr.): Chicago, Ill., Aug. 25—Indefinite.

BURGOMASTER (Wm. P. Cullen, mgr.): Portland, Ore., 7-18; Seattle, Wash., 15-20.

BUSTER BROWN (Western: Buster Brown Amusement Co., prop.): Stamford, Tex., 9; Haskell 10; Seymour 11; Wichita Falls 12; Quanah 13; Childress 15; Murchison 16; Abilene 17; Amarillo 18; Dalhart 19; Dawson 20; Dawson 21; El Paso 22.

BUSTER BROWN (Western: Buster Brown Amusement Co., prop.): Waco, Tex., 9; Temple 10; Austin 11; San Antonio 12; Victoria 13; Houston 14; Galveston 15; Beaumont 16; Beaumont 17; Galveston 18; Beaumont 19; Beaumont 20; Galveston 21; Beaumont 22; Galveston 23; Beaumont 24; Galveston 25; Beaumont 26; Galveston 27; Galveston 28; Galveston 29; Galveston 30; Galveston 31; Galveston 32; Galveston 33; Galveston 34; Galveston 35; Galveston 36; Galveston 37; Galveston 38; Galveston 39; Galveston 40; Galveston 41; Galveston 42; Galveston 43; Galveston 44; Galveston 45; Galveston 46; Galveston 47; Galveston 48; Galveston 49; Galveston 50; Galveston 51; Galveston 52; Galveston 53; Galveston 54; Galveston 55; Galveston 56; Galveston 57

## IN BROOKLYN THEATRES.

The attraction this week at the Montauk Theatre is George M. Cohan in *The Yankee Prince*. Local interest is centered in Robert Emmett Lennon, a Brooklyn boy, who plays the part of the Duke. Next week, Paid in Full.

John Mason in *The Witching Hour* is seen this week at the Grand Opera House. Next week, Eddie Foy at Mr. Hamm's of Broadway.

*My Fair Lady* is at the Academy of Music. Miss Mabel Collins, John E. Brannon, and Mabel Streicher are prominent.

Low Deckstader's Minstrels appear this week at the Majestic. Al. Johnson is with the company. Neil O'Brien's song, "The House of Rest," is a catchy number. Next week, *The Time, the Place and the Girl*.

In the Bishop's Carriage is produced by the Crescent company at the Crescent Theatre this week. Alice Fleming, the new leading woman, enacts her engagement in the part of Nance. Miss Fleming is a native of Brooklyn, and her reception Monday night was hearty. Eddie Merton has a role in *William Tell*. Charles Seaford gets all the humor out of the part of Ramsey, and Jessie McAllister as May, Mrs. Wilson as Tom Dorgan, and Ermelle Melville as Mrs. Ramsey create good impressions. The Prince Chan next week.

At the Lee Avenue Theatre this week Corso Payton's Players offer an excellent production of *Clothes*. Wm. Phillips does capital work in the part of Olivia. Joseph Girard gives a good performance of Arnold West, and the rest of the company, including Eddie Leon Hall and Richard Arnold, appear to advantage. Next week, *The Power Behind the Throne*.

Fred Niblum's *Travel Tots*, at the Montauk Theatre last Friday afternoon, was well attended, and the audience was very enthusiastic. The next subject in his *Journal Around the World* will be heard at this house, Friday Feb. 12, at two o'clock.

The Gotham company, at the Gotham Theatre, offers *The Sporting Duchess*, with Emma Bell in the title role. Miss Bell has been doing excellent work since she started her engagement here, and much of the success of the company is due to her untiring and conscientious activity. Next week, Jim Blinde.

Channing Clevett was unable to appear in *Raised Robin* at the Broadway Theatre last Thursday night, owing to a sudden attack of indigestion. The theatre was crowded to the doors, and the audience was disappointed. He recovered sufficiently to appear for the rest of the week.

The Old Homestead is seen this week at the Folly Theatre. A double marquette, a village choir and a big production are offered. Bonita in *Wine, Woman and Song* next week.

City Sports, with a good vaudeville bill, including English Tercera, Healy and Odell, Hilton Trompe Tore and Wilford, and Mabelle, entertain this week at the Gayety Theatre.

The Olympic Theatre has *The High Rollers* this week. In the cast are Hickman and Jose, Mattie Mills, Jack and Helen Davis, Rose and Eddie, Walter Miller and Mandi Ellington. The Montrose Troupe is the special feature.

The Parisian Widows appear this week at the Star Theatre. Welsh, Francis and company head a good vaudeville bill, which includes O'Rourke, Bennett, Kehl and Leighton, Ben Pierce, Wilton Brothers, Marvin Hilton, Burton and Walton, and Hawley and Bentley.

## VAUDEVILLE.

The Orpheum bill this week is *Blanche Ring, Princess Tricia, E. J. Connolly and company, The Devil and Tom Walker, Willard Simms, Julius Tannen, Fong Fords, Outlaw and Mack and Fong Fords*.

Koenig's bill is *Mabel Hite and Mike Donlin, Carita, Tom Fletcher Trio, Lew Auer, James F. Dooley and Corinne Sales, Mabel Carew, and company, Marriot Twins and company, Fred Rovinland*.

In The Fulton Room, Molner and Mijo, Gorio, in *The Anchors Down*; William Conleigh in *Peacock, Sunday Girl*; Williams and Walker's *Chocolate Dances*; Gardner and Stoddard, Evers and Emerson, Yamamoto and Kuroki, Zay Holland, and Von Hoff.

The Greenpoint has Pat Rooney and company in *Simple Simon Simple*; Brothers Byrne, Avery and Hart, Kennedy and Rooney, Walter Lee and company, William Cahill, Ferrel Brothers, and Laura Bennett.

The Bilon bill is Louis Chevalier and company. Jacob's dogs, Gertrude Dudley and company, Eddie Brothers, Ross and Moore, Phil Herman, and Vaughn and Patterson.

At the Columbia are Frank Loffel and company, George Ryan and company, Wroe Trio, and Cycling Brunettes.

## CORRESPONDENCE

## ALABAMA.

**BIRMINGHAM.** — **JEFFERSON** (R. S. Douglass, mgr.): Annie Russell in *The Stronger Sex* Jan. 26; excellent, to capacity. *Polly of the Circus* 1, 2; a Knight for a Day 3, 4. *The Clansman* 5, 6.—**BLIJOU** (M. L. Simon, mgr.): Mrs. Wiggs 25-30; good co. and business. *In the Nick of Time* 6.—**MAJESTIC** (G. F. Gould, mgr.): Billy Morris and the Sherwood Sisters in *Scenes from Old Dixie*, Simon Trio, the Ferraris, Bruno-Kramer Trio, Eva Mudge, John F. Ross, Hayes and Johnston in *A Dream of Baby Days* A B C D Girls, and Majestors 25-30; excellent, to great business. John K. Hobbs and Butler, Fred Zobell, Mr. and Mrs. Jack McGroarty, John and Mar Burke, Brandon and Meara, La Vigne Sisters, Frey Trio, and Brunswick Brothers 1-6.—**GAVETTY** (E. A. McArdle, mgr.): Harry Bryant's *Extravaganza* 25-30; fair, to good business. Gav New York 1-6.

**MONTGOMERY.** — **GRAND** (Hinscher Brothers, mgr.): Annie Russell in *The Stronger Sex* Jan. 27; excellent, to packed house. *Buster Brown* 1. Just Out of College 2. Coburn's Minstrels 3.—**MAJESTIC** (W. E. Couch, mgr.): Week 25-28 the Fons Keatons made a great hit. Fred Zobell was excellent. Hattie Lord, Brandon and Meara, Brunswick Brothers, Dunbar's Goat Circus, obtained large business. Vaudeville 1-6.—**ITEM**: Karl Hoblissle, president, Interstate Amusement Co., who is making a tour of the Majestic Circuit, spent the 20th and 20th all here.

**MOBILE.** — **THEATRE** (J. Tannenbaum, mgr.): Annie Russell in *The Stronger Sex* Jan. 28; excellent, to satisfactory house. Just Out of College 1; fair, to good business. The Clansman 2 satisfied fair business. *Buster Brown* 3.—*Booziloo* in New York 5, 6. May Fieran in *The Substitute* 9.—**LYRIC** (Gaston Newbrik, mgr.): The Devilin-Ellwood Co., Tom Moore, Dunbar's trained goats, Anna Hamlin and co., Mamie Harnish. Lyricograph 1-6 pleased good business.

**ANISTON.** — **NORBLE STREET** (A. R. Noble, mgr.): The Lyman Twins in *The Yankee Drummers* Jan. 28; good, to large, well pleased audience. A Knight for a Day 9.

**SEELMA.** — **ACADEMY** (William Wilby, mgr. and lessee): Coburn's Minstrels 4.

## ARIZONA.

**TOMBSTONE.** — **SCHIEFFELIN** (Paul Warnske, mgr.): Harry Beresford Jan. 25 pleased good business. Arizona 7, Local 8. Millionaire Tramp 11.

**PHOENIX.** — **ELKS** (Joseph Wheelock, Jr., mgr.): Who's Your Friend Jan. 28; good, to S. R. O.

## ARKANSAS.

**LITTLE ROCK.** — **CAPITAL** (R. S. Hamilton, lessee: Charles T. Taylor, mgr.): The Devil Jan. 29; fair, to good business. *Buster Brown* 30; fair, to good business. *Holy City* 1, *Blanche Walsh* 5. The District Leader 6. Paid in Full 10, 11. Francis Wilson 13. Panhandle Pete 16. Fifty Miles from Boston 18, 19. Charles Grapewin 26. Shenker King 22. The Devil Co. closed here and returned to Chicago.—**MAJESTIC** (Karl S. Harris, mgr.): Week 24-30 the Renne Family, Thomas J. Dempsey, Electric, Rice and Elmer, Fleming and Ruth, Byrne-Golson Plays; good business; pleased. This week Billy Morris and the Sherman Sisters, Simon Trio, the Ferraris, George Pork Chop Evers, Eva Mudge, John P. Reed, Catherine Hayes, and Sabel Johnson.

**TEXARKANA.** — **GRAND** (Khrlich Brothers and Coleman, owners and mgrs.): Clarence Greenholt, local man; The Gingerbread Man Jan. 25 pleased good business. Mrs. Tremper's *Telepathic* 26, good, to fair business. The Jefferson in The Rivals 27; fair, to light business. The Devil 28, 29. William J. Bryan 29; best house in town. Faust 30, matinee and night, to good audience. *Blanche Walsh* 4. *Buster Brown* 3. *Holy City* 3. *Blanche Walsh* 4. Two Merry Tramps 3. *The Thief* 9. District Leader 10. A Knight for a Day 15.

**JONESBORO.** — **EMPIRE** (J. J. Sinclair, mgr.): *Buster Brown* 27 to good business. Twentieth Century Club 28 (closed) to good house. San Antonio 3. *Holy City* 3. A Knight for a Day 12. *Lion and the Mouse* 18. The Three Gallons 20.—**MAJESTIC** (Collins and Bridger, mgrs.): Denning and Dempster, Albert Powell, illustrated songs, and moving pictures.

**ROCK SPRINGS.** — **AUDITORIUM** (Brigham and Hoss, mgr.): Matinee Girl Jan. 25-30; good co. and Hoss 4-5.

business. *Buster Brown* 1. *The Texas Cattle King* 2. *Blanche Walsh* in *The Test* 3.

## COLORADO.

**LA JUNTA.** — **THEATRE** (H. H. Brown, lessee and mgr.): *Too Proud to Beg* Jan. 25; fair co. and business. Dr. Alexander J. Melvin-Tyndall (lecture) 24-26; excellent, to good business.—**ITEM**: The Ministers' Association notified Manager Brown not to allow Mr. Tyndall to lecture on Sunday night, under penalty of threatened arrest. He gave the lecture and no arrests were made.

**GREELEY.** — **THEATRE** (W. F. Stephens, mgr.): *The Red Mill* Jan. 29 pleased packed house. *The Virginian* 14.—**BLIJOU** (Sam Hoffman, mgr.): Delta Stacey 18-20. *The Great La Vare* and co. 21-23. *Carr* 23-27. *The Grand* 28-30. *Vitagraph* and Pathé 31m continue to please.

**COLORADO SPRINGS.** — **GRAND** (S. N. Nye, mgr.): *The Red Mill* Jan. 26 to S. R. O.; disappointed. *Home Melville* in *Hi Honkies* 28; fair matinee; pleased. In Wyoming, matinee and night, 20; averaged excellent business. *The Virginian* 24-26. *Girls* 6.

**ASPEN.** — **WHEELER OPERA HOUSE** (Edgar Stallard, mgr.): Moving pictures and illustrated songs Jan. 25-21; good house.

## CONNECTICUT.

**HARTFORD.** — **PARSONS** (H. C. Parsons, mgr.): *The Blue Mouse* packed the house Jan. 28. It was presented by an exceptionally fine co. Clircle Fitch's new comedy of American life. *A Happy Marriage* 1, 2, was the old story of a man devoted to his business, the neglected wife, a flirtation, all leading to an elopement which of course is happily averted, the husband awakes to his neglect and the "villain" forced to leave the city. Doris Keane and Edwin Arden play the leading parts with dramatic finish. Eric Marion depicted the man about town excellently. The maidens were superb and rich in appointment. A Waits Drama drew three large and enthusiastic audiences 3, 4, 6. Josie Sadler as the bass drummer, in the orchestra, was irresistibly funny and jolly in her songs and stage business; Henry Coote sang the tenor part in good voice, and Sophie Brandt was very chic. Cohan and Harris' Minstrels 5. *Philharmonic Orchestra* 6. *Tiddish Troupe* 10. Paid in Full 11, 12.—**HARTFORD** (H. H. Jennings, mgr.): A very good vaudeville marked the week of 1, which is the closing one under the present regime, per se, organization in item, herewith.—**ITEM**: *THE LITTLE* 1.

**NEW HAVEN.** — **HYPERION** (H. D. Eldridge, mgr.): Paid in Full 1-3; fair business; excellent co. *Cohan and Harris* 4-6; excellent to fair business. *Waits Dream* 8, matinee 6; good business; fine co. *The Happy Marriage* 9. *Gilbert, Virginia Joyce and Chester Devere 10.—**GRAND** (J. H. Wilkes, mgr.): *The Grand Stock* co. 1-6. *In the Girl of the Golden West*. The second week of the stock company finds same growing in popularity, and standing room has been at a premium most of the week. John Anderson is the new leading man, supporting Gertrude Shipman and the excellent co. Souvenir matinees have been instituted by the management, and are proving very popular. *The House of the Seven Candles* 15, 16.—*POLY'S* (S. Z. Poll, prop.): *F. W. Wilson* 17-19.—*ITEM*: *Waits* and co. in European armchair very excellent. *Flo. Irwin* and co. in *Mrs. Mix* delighted. Other numbers: *Nella Bergen*, the *Sousa Girl*, *The Great Richards*, *Jones and Malo*, *Evans and Lee*, and *Ed. Lavin*.*

**E. J. TODD.**

**NEW YORK.** — **BRIDGEPORT.** — **SMITH'S** (Edward C. Smith, prop.): *A. E. Culver, bus. 20*; good, to fair business. *Waits Dream* 2, matinee 6; good business; fine co. *The Happy Marriage* 9. *Gilbert, Virginia Joyce and Chester Devere 10.—**GRAND** (J. H. Wilkes, mgr.): *The Grand Stock* co. 1-6. *In the Girl of the Golden West*. The second week of the stock company finds same growing in popularity, and standing room has been at a premium most of the week. John Anderson is the new leading man, supporting Gertrude Shipman and the excellent co. Souvenir matinees have been instituted by the management, and are proving very popular. *The House of the Seven Candles* 15, 16.—*POLY'S* (S. Z. Poll, prop.): *F. W. Wilson* 17-19.—*ITEM*: *Waits* and co. in European armchair very excellent. *Flo. Irwin* and co. in *Mrs. Mix* delighted. Other numbers: *Nella Bergen*, the *Sousa Girl*, *The Great Richards*, *Jones and Malo*, *Evans and Lee*, and *Ed. Lavin*.*

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FULL 4. AL. G. Field's Minstrels 6. Coonerville Clerks (local) 6. Kirk Brown co. 6-12.

AUBURN.—BURTIS AUDITORIUM (J. N. Ross, mgr.): Katherine Barber co. 1-6; excellent business. Same 8-12.—NEW JEFFERSON (J. O. Brooks, mgr.): Bell Greet Players 4; fair business. Traveling Salesman 6; good house. Montana 8. Cohen Harriet Minstrels 12. Women of the West 12.

NEWARK.—SHERIDAN OPERA HOUSE (S. P. Sherman, mgr.): Volunteer Organist Jan. 26 pleased capacity. Empire moving pictures 28 pleased large audience. The American Girl 8. Dixie Girl 9. Montana 10. Empire moving pictures 12.

WELLSVILLE.—BALDWIN (Interstate Amusement Co., lessors and mgrs.): The Three of Us Jan. 28; fair business and co. Ma's New Husband 30 to ordinary business. Meadow Brook Farm 4. The Hail to the Hoofers 6.

PERRY.—AUDITORIUM (George H. Holmes, mgr.): The Three of Us Jan. 29; small house; pleased. The Arrival of Kitti 2; medium house; very satisfactory. Santanelli, hypnotist, 3-6. Billy the Kid 15. Yama 22.

CORTLAND.—THEATRE (L. M. Dillon, mgr.): Bonnie Brier Bush Jan. 25; good to fair business. Bell Greet Players 4; fair business. Clark Travelling Salesman 6. Travelling Salesman 9.

CANASERAGA.—KINGSTON OPERA HOUSE (J. J. Kingston, mgr.): Down in Maine (local) 2 pleased good house.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): The Arrival of Kitti 1; good. to splendid business.

LYONS.—MEMORIAL (Burt C. Ohmann, mgr.): Volunteer Organist Jan. 28 satisfied a fair house.

#### NORTH CAROLINA.

WINSTON-SALEM.—AUDITORIUM (S. A. Schloss, mgr.): J. E. Kavanaugh, res. mgr.): Vernon Stock co. week 8-Jan. 25-30 pleased good business. Plays: The Unwritten Law. A Cowher's Romance. A Runaway Match. At the Risk of His Life. Camille. Slaves of Opium. The Man of the Hour 6. The Blue Moon 17. Nat Goodwin 27.

ASHEVILLE.—GRAND (S. A. Schloss, mgr.): D. H. Rowntree, res. mgr.): Man of the Hour 2 pleased good business. Gibson Girls 3. Honeymoon 17. Camille 18. Blue Moon 20.—AUDITORIUM (S. A. Schloss, mgr.): Shangnava-Yama co. 8. Jon-Indian Magicians Ellen Beach Yaw 25.

TARBORO.—OPERA HOUSE (S. A. Schloss, mgr.): J. A. Weddel, Jr., res. mgr.): Demarest Comedy Co. 15-21.

#### NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck, mgr.): Louis James in Peer Gynt Jan. 25; fine reception to S. R. O. Governor of Indiana lecture on "The Protection of Pure" 30 to large house (High School course). The Alaskan 13.

GRANFORD.—GRAND (H. L. Hauseman, mgr.): The Mohr-McMillan Entertainers Jan. 27 to good business; benefit of the Deaconess Hospital.

#### OHIO.

URBANA.—CLIFFORD (Edward Clifford, mgr.): A good fellow Jan. 27 drew fair house and kept the audience in screen. The Runaway 20 drew good house and pleased; it was the first time an Urbana audience ever witnessed an opera written by a local man (Raymond Hubbell) and produced in the theatre owned by an Urbana actor (Bills S. Clifford) and the occasion was a gay one.—LYRIC (Larry P. Bran, mgr.): Hayes and Rayfield and pictures 1-3 drew well and pleased.—WONDERLAND (Willingham and Glick, mgr.): ORPHEUM (Murray and Holding, mgr.): Both pictures, and good business.—ITEMS: Edna Henderson, THE MIRACLE'S correspondent at Upper Sandusky, O., is spending several weeks with Urbana relatives, Emily McCord of the circus world, is visiting here. Manager Edward Clifford has accepted an invitation from the Ellery Band to sing to one of their concerts at Columbus, O.

WILLIAM H. McGOWAN.

DAYTON.—VICTORIA (L. M. Bodis, res. mgr.): G. C. Miller, bus.-mgr.): Lillian Russell in Wildfire 1 pleased capacity. Richard Carle in Mary's Lamb 4. Grace Van Stofford in The Golden Butterfly 8. Louis Mann 9. Florence Davis in Under the Greenwood Tree 10.—NATIONAL (Gill Burrows, mgr.): Under Southern Skies Jan. 28-30; excellent production; light business. The Runaway 1-6; fair; poor business. Joe Morris in Ten Many Wives 4-6. Wanted by Police 8-10. Williams and Walker 11-12.

LYRIC.—(William and Sonnen, res. mgr.): Week 1 Smith and Hause. Fred Rivers, Tramp, Roberta Sisters, Beatrice McKenzie and Walter Shannon, Almon and Corbett, Johnnie Jones, Roger Arnaldo's animals, Lyricoscope; fine; good houses. Week 8 Valerie Berger and co. Flying Martin, Arthur Boston, Canion and Steele, Four Nightingales, Bill Bennett, Snyder and Buckley, Lyricope.

LUCIEN A. SOWARD.

SPRINGFIELD.—FAIRBANKS (L. M. Bodis, gen. mgr.): Harry A. Ketcham, bus.-mgr.): Little Bess in Wildfire Jan. 28 to large audience. Prince Royal (local) 1-3. Lena Rivers 8. Louis Mann in The Man Who Stood Still 10.—GRAND (L. J. Dalle, mgr.): American Stock co. 18-20 closed engagement in Bill Van Winkle, The Voice of Nature, Harris Adrift. The Bondman, to large patronage. Franklin Stock co. 1-6; co. fair; business good. Plays: Wedded and Parted. Human Siders, Lillian Prince, Ruined Lives, Daughters of Judea, Queen of the Highway; specialties by Sam Waldon, the Broadway Soubrette, Fanny Carter, Ben Lander, Zoch and Zoch, George Monte Stock co. 8-10.—NINETY-SEVEN.—(American, res. mgr.): Shorty Edwards, U. S. Sington, Fannie Geraldine, Mac Capp and co. Four Nymphs were the hill week 1-6 to large and pleased audiences. Week 8-12. Bill Brown, Fred St. Ones and co. Cochran and Dixie, Fiske and McDonough, Great Beaumont and co.

PORTSMOUTH.—GRAND (C. F. Hickey, mgr.): Franklin Stock co. Jan. 25-30 presented Wedded and Parted. Human Siders, Lillian Prince, Ruined Lives, A Daughter of Judea, and Queen of the Highway; fair to fair business. The Great Divide 4. The Witching Hour 6. Paid in Full 15.—MAJESTIC (J. P. Fiske and C. R. White, mgrs.): THE BROTHERHOOD of Railroad Clerks' Minstrels 25-27 (local) to three capacity houses; pleased. Billy Wilson, Lena Almetta, Franklin and Fullill, Flora Masters, R. P. Woodward, illustrated songs, and moving pictures 28-30; business good.—ITEMS: John and Mary 1-6. Manager Irons will run vanderbilt during week 8-12; W. J. Mills, Harriet Brothers, Kehoe Sisters and Cummings, and Jerrell and co.—ITEM: While leaving the Orpheum Theatre Miss Wells, leading woman with the Sunny South, slipped and fell on the icy pavement, sustaining severe injuries. She will be unable to appear for several weeks.

LORAIN.—MAJESTIC (A. C. Irons, res. mgr.): The Lorain Symphony Orchestra, with Yama Caminos as soloist, gave its second concert to a good house Jan. 18. W. A. Whitehead in Married for Money 21 pleased fair house. Ellish, under auspices of Lorain Choral Union, created a house 22. Vanderville 25-27. Vanderville illustrated songs and moving pictures 1-6. Manager Irons will run vanderbilt during the open dates.—STAR (Arthur Danley, res. mgr.): Moving pictures and illustrated songs.—ITEM: This house has recently been remodeled and is one of the best small houses in this section of the State.

LIMA.—FAIRFIELD (L. H. Cunningham, mgr.): Lyman Howe's moving pictures 8-10. The Wolf 12. Paul Gilmore in Boys of Co. B 11. Rosalie Morrison in Faust 12. R. O. G. pleased.—FOLLY (F. B. Docking, mgr.): Samo, Edward Edwards, Astorland, Delight and Darrell, Dickinson and Brown, the Four Magicians, and pictures to fine business week 21.—METROPOLITAN (Elsworth and Jordan, owners and mgrs.): The Metropolitan Stock opened this house 30 to R. O. G. with The Three of Us.

EL RENO.—THEATRE (W. H. Goff, mgr.): The El's Minstrels (local), direction of Miller & Draper, Jan. 26, 27, pleased capacity both nights. Paul Gilmore in The Boys of Co. B 1. Rosalie Morrison in Faust 4.—PALACE (Foster and Shuck, mgrs.): The Four Lorettes and moving pictures 24-30.—NOVELTY (Walter Walker, mgr.): James D. Ray and co. and moving pictures 24-30.—BIZZONI (Horner and Hutton, mgrs.): Clark and Horner 24-27; Baxie and Bionn 25-30, and moving pictures; all three houses played to capacity.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): George Sidney in Busy-Jessy's Boudoir 6. Bert Eaton, mgr.): The County Chairman Jan. 26-30; good to large house; pleased. The French Spy, Swallow, "Ouchie Joe" co. good; plays well received.—AMERICAN (G. M. Brooks, mgr.): Seymour Sisters, Whoopee Whoopee 1-6. Jimmies and Cutting and Riffle, Munn; business and arts satisfactory.—ELCTRIC (J. F. Durham, mgr.): The Musical Raymonds 24-30 drew well and pleased. Stetson, also Reiff and Clayton 31; satisfactory. Otto and Cartel; business and performance good.

SANDUSKY.—THEATRE (R. P. Stoddard, mgr.): John A. Himmelman's Imperial Stock co. opened a

week's engagement 1 to capacity. Plays: How Hearts Are Broken, Thelma, The Devil, The Christian, The Lamb and the Brute. Dealers in White Women, Carmen, Her Husband's Sin, and A Daughter of the People. Madame Butterfly comes 9 and Paid in Full 10.—ITEM: G. H. Hathaway, lessor of this house, has transferred Harry Dunham, who formerly resided in this house, to Ononta, N. Y., and E. F. Giddard, former manager of Ononta Theatre, replaces Mr. Dunham here.

NORWALK.—GILDED (M. Reis Circuit Co., lessor; W. A. Biscoe, mgr.): Week Jan. 25-30 moving pictures and vanderbilt, except 28, when Lyman Howe's pictures pleased capacity. The Cutler Stock co. opened 1-6 to R. O. G. Plays first three nights: Thorne and Orange Blossoms. For Home and Home. Divorces (Wednesday matinee), and Way Out West; excellent co. Paid in Full 10. The Great Divide 12.—ITEM: Amateur night Jan. 27 to packed house. Aside from moving pictures and the two professionals, aside, four amateur turns were given.

AKRON.—COLONIAL (Eastern Ohio Theatre Co., lessor; F. H. Johnson, res. mgr.): Fifty Miles from Boston Jan. 29 pleased a large audience. George Hoffman in The Magic World 20; very good business. A Knight for a Day 6. Paid in Full 8.

—ITEM: Amateur night Jan. 27 to packed house. Aside from moving pictures and the two professionals, aside, four amateur turns were given.

SHAWNEE.—BROKER (H. A. Phoenix, mgr.): Metropolis Stock co. in The Three of Us Jan. 26; good co.; good business. A Good Woman Will Win 4. The County Chairman 5.

SATYRE.—WILLIAMS OPERA HOUSE (R. F. Williams, mgr.): May Belle Fowler co. Jan. 26-30; first-class co.; pleased moderate business.

#### OREGON.

MEDFORD.—THEATRE (Charles D. Baslering, mgr.): El's Henry's Minstrels Jan. 26; good, to capacity. Eddie Rutherford 1. Arthur Cunningham in Harry Green's 2. Charley B. Hunter in Merchant of Venice 12. Sherman's U. T. C. 13. William Jubilee Singers 25.—GRAND (M. G. Edwards, mgr.): J. H. Hards Stock co. in Family Affairs 26-30; packed houses.

SALEM.—GRAND (John F. Ordway, mgr.): The Elks gave in Bohemia Jan. 26, 27, to R. O. G., very good; very enthusiastic audience. The Lieutenant and the Coway 7. Brewster's Millions canceled on account of late train.

#### PENNSYLVANIA.

SCRANTON.—LYCUM (Charles M. Southwell, mgr.): Howe's moving pictures Jan. 29, 30 pleased three excellent houses. Al. G. Field's Minstrels 2 delighted the capacity houses. The Devil 4. The Show Opera Co. in Traveller, Blameless, and Lucia Di Lammermoor 12-13. Marie Dore 11. The Blue Moon 12, 13 with musicals.—ACADEMY (Charles M. Southwell, mgr.): Black Beauty 26-29; co. and business excellent. Hell Town 27; well and satisfied.

YOUNGSTOWN.—PARK (John Elliott, mgr.): The Devil Jan. 28; large and appreciative audience. Fifty Miles from Boston 2; fair attendance. Paid in Full 2. Madame Nazarino in A Doll's House 4. The Three of Us 6. Marie Cahill in The Boys and Betty 8. May Robson 12.—GRAND (Joe Schagrin, mgr.): The Three 28-30 pleased big business. Ward and Vokes 1-2; good to crowded houses. Shadows of Great City 4-6. Busy Jay's Boudoir 8-10. McFadden's Fists 11-13.

CANTON.—GRAND (M. Reis, lessor; Charles L. Duran, mgr.): Gordeau Hoffman in The Magic World pleased large audience Jan. 29. Shadows of a Great City 2, 3; light business. Madame Butterfly 4. Paid in Full 5. Howe's pictures 6. May Vokes in A Knight for a Day 8. North Brothers' Comedians 9-12.

—ORPHEUM (Sam and Murray, lessors; H. L. Hamm, son, mgr.): Wolf Brothers, W. J. Mills, Demone and Bell, Crowley and Delle, and Mack and Dugan co. pleased large business week 1.

STEUBENVILLE.—GRAND (J. W. Maxwell, mgr.): The Cutler Stock co. Jan. 27-30; good co. and business. John Griffith in Faust pleased excellent. 20. House 21. Frank and Wilton 22. The Millionaire's Revenge 23-25.—POLY (H. B. Docking, mgr.): Anna Eva Fay, Matthews and Ashley, Farnie and Pelleton, Travilla, Frost, Brothers Phillips, and others to capacity business. Week 8: Nella Stoop, Ben Nichols, Adelma Quartette, the Jiggle Jesters, Covington and Wilton, Tom Bateman, and Marcello.

COLUMBIA (G. Nelson Loets, mgr.): Dreamland Burlesques and Dave Marion in The Red Moon and The Land of Somewhere 1-2; best co. of the season capacity audience. The Big Review and the Privy Office of 1919 4-6. The Cherry Shimmons 8-10. The Hollies 11-12.—ITEM: ORPHEUM (J. H. Farrell, mgr.): Will Barrow, Maurice, Sam and Illustrated songs, and motion pictures 1-6 pleased excellent business.

HIPPODROME (Dave Cohen, mgr.): Morris and White, Babe Larre and Illustrated songs and moving pictures 1-6 pleased good houses.—WINTERLAND (F. J. Reynolds, mgr.): Frank Baker, Sullivan Brothers, and Illustrated songs and moving pictures 1-6 pleased good business.—STAR (Smith Bros., mgr.): Week 1-3: Jessie Le Roy, Hamilton Sisters, Saunders, and Cameron, Emerson and Adams, the Great McCarver, Rose and Stevens, the Three of Us, Storace, and Steve McDonnell, wrestler, to excellent business.

HARRISBURG.—MAJESTIC (Joseph Frank, local mgr.): Penny Macches Jan. 28, to good business; Joseph O'Mara was compelled to disappoint his audience by his inability to sing but one song, due to a bad cold. Louis Mann in The Man That Stand Still 28 pleased filled house. The American Idea 26; good business; pleased. Barney Gilmore 5. The Devil 10. Otto Skinner 12-13.—GRAND (C. Floyd Hopkins, res. mgr.): 1-6 Mr. and Mrs. Stuart Darrow, Charles C. Colby and Lillie M. May, Edward Jolly and William Wild, Barrows-Lancaster co. 8. Sam and Harry, Raine and Montgomery, Bellacis Brothers, Optophone. This week completes the first anniversary of the opening of the house as a vanderbilt theatre and a specially good programme was offered.—HUPPODROME (A. L. Rountree and Co., inc., mgr.): Miss Agnes and her Sons, Rosalie and Roselle, and the Lovers 1 week of 1-6. The moving pictures and the vanderbilt stunts were well received and the business was good throughout the week.

LANCASTER.—FULTON OPERA HOUSE (C. A. Fuchs, mgr.): The American Idea Jan. 28, to good business; Joseph O'Mara was compelled to disappoint his audience by his inability to sing but one song, due to a bad cold. Louis Mann in The Man That Stand Still 28 pleased filled house. The American Idea 26; good business; pleased. Barney Gilmore 5. The Devil 10. Otto Skinner 12-13.—GRAND (C. Floyd Hopkins, res. mgr.): 1-6 Mr. and Mrs. Stuart Darrow, Charles C. Colby and Lillie M. May, Edward Jolly and William Wild, Barrows-Lancaster co. 8. Sam and Harry, Raine and Montgomery, Bellacis Brothers, Optophone. This week completes the first anniversary of the opening of the house as a vanderbilt theatre and a specially good programme was offered.—ITEM: Nettie Brown, in his monologue, David and Lillian 2. Ottie Skinner 10. Grace George in A Woman's Way 11. Grace George in The House of the Family 9. Brewster's Millions 10. Grace George in A Woman's Way 11. FAMILY (Edward Mount, mgr.): The Cleveland, Holman Sisters, Marie and Kine, Roy's Comedy Circus, Katherine Ruth, moving pictures 1-6 pleased large houses.—ITEM: Nettie Brown, in his monologue, David and Lillian 2. Ottie Skinner 10. Grace George in The House of the Family 9. Brewster's Millions 10. Grace George in A Woman's Way 11. FAMILY (Edward Mount, mgr.): The Cleveland, Holman Sisters, Marie and Kine, Roy's Comedy Circus, Katherine Ruth, moving pictures 1-6 pleased large houses.—ITEM: Ottie Skinner 10. Ottie Skinner 11. Grace George in The House of the Family 9. Brewster's Millions 10. Grace George in A Woman's Way 11. FAMILY (Edward Mount, mgr.): The Cleveland, Holman Sisters, Marie and Kine, Roy's Comedy Circus, Katherine Ruth, moving pictures 1-6 pleased large houses.—ITEM: Ottie Skinner 10. Ottie Skinner 11. Grace George in The House of the Family 9. Brewster's Millions 10. Grace George in A Woman's Way 11. 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clips and illustrated songs, made a very pleasing

**ROCHESTER.** — **MAJESTIC** (T. K. Albaugh, mgr.): 2 H. Louis, res. mgr.; Frederick Santley in *Billy the Kid* Jan. 26; fair business and performance. *The Mummy and the Humming Bird* 1; fair business and good performance. *Lincoln Club Minstrels* 3. *Human Hearts* 6. — **GRAND** (Walter Jarens, lessee and mgr.): Dorothy Lewis Stock on 1, 2; fair business and performances. *Indian Maid Burlesques* 8, 9. *Innocent Mains* (Burlesque) 12, 13. — **ITEM**: The Dorothy Lewis Stock co. closed here.

**TYRONE.** — **ACADEMY** (G. G. Becking, mgr.): *Kellogg Durand* Jan. 22, postponed on account of illness. *Tempest and Sunshine* 20 pleased good house. *A Texas Ranger* 2 pleased good audience. *When Women Love* 3, as previously announced, substituted for *A Texas Ranger* on same date. *The Arrival of Kitty* 8. *Dr. Oscar Harwood* 11. — **BLIJOU** (Mack Schubley, mgr.): *Marie Gillette and Ford and Miller* 24-30; pleased business; pleased. *May Mulligan* and the *Guards* 1-2.

**PUNXSUTAWNEY.** — **JEFFERSON** (J. E. McGinnis, mgr.): *The Three of Us* Jan. 22; good, to fair house. *Grace Merritt in When Knighthood Was in Flower* 20 pleased good house. *Texas Ranger* 20; good house. *James* 1; good, to good house. *King's Minstrels* 4. *Married for Money* 12. *Meadow Brook* 13. *Y. M. C. A.* Lecture 16. *Al Motts Wilson* 16. — **STAR** (G. W. Press, mgr.): *Applegate and Whiteface* 1-2. *Charles and Marie Hockley* 4-6. Pictures, music and songs.

**DANVILLE.** — **OPERA HOUSE** (Ed. Edmonson, mgr.): *Al Martin's U. T. C.* co. Jan. 20; fair, to two good houses. *When Women Love* 20 pleased good business. *Clay* 2; fair, to fair business. *A Woman of the West* 2. *A Texas Ranger* 9. *Welsh Choir Singers* 10. *Y. M. C. A. Star Course* 12. *The Arrival of Kitty* 13. *Polly of the Circus* 22. *Gaskin's Sunbury Military Band* concert 25. — **ITEM**: *Cooper Brothers* large skating rink has opened here and is doing a very large business.

**SUNBURY.** — **CHESTNUT STREET OPERA HOUSE** (Fred J. Byrd, lessee and mgr.): *Mrs. Wiggs* 2 pleased a large audience; *Olive West* as *Mrs. Wiggs* was well received; the co. received numerous curtain calls. Married for Money 4. *The Texas Ranger* 8. *Welsh Choir Singers* 11. *The Song of Veterans* 12. *The Arrival of Kitty* 15. — **ITEM**: *Jennie Newberry* is rapidly recovering from her recent illness. — *James C. Young* is acting as assistant treasurer.

**WILLIAMSPORT.** — **LYCOMING OPERA HOUSE** (L. J. Flah, mgr.): Moving pictures week 1-6; show with good pictures. *Tempest and Sunshine* 6. — **The Devil** 9. — **FAMILY** (F. W. Lamme, owner and mgr.): 1-6; *Professor C. A. Davis*, *Sisters Cardinale*, or programme did not appear; *James R. Waters*, *Tom-Jack Trio*, *The Nada* co., *Crawford and Meeker*, *Mattice Keene* and co., and *kinetograph*; good business; pleased.

**MAHANOY CITY.** — **KAIER'S GRAND** (J. J. Quirk, mgr.): *Woman of the West* 2; good, to small business. *Al Martin's U. T. C.* co. 5. *Clay* 6. *Mrs. Wiggs* 2 pleased a large audience; *Olive West* as *Mrs. Wiggs* was well received; the co. received numerous curtain calls. Married for Money 4. *The Texas Ranger* 8. *Welsh Choir Singers* 11. *The Song of Veterans* 12. *The Arrival of Kitty* 15. — **ITEM**: *Jennie Newberry* is rapidly recovering from her recent illness. — *James C. Young* is acting as assistant treasurer.

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**JACKSON.** — **MARLOWE** (M. Kahn, local mgr.): *Manston* Comedy co. Jan. 25-30; fair co. and houses. *The Merry New Year* failed to please a good house. *Monte Carlo Girls* 4, 5. — *A Knight for a Day* 11. A *Honeymoon* 12. *The Savage King* 13.

## SOUTH DAKOTA.

**NEWBERRY.** — **CITY OPERA HOUSE** (Barrett and Baxter, lessee and mgr.): *A Knight for a Day* 25; excellent co., to best house of the season. *Dandy Dixie Minstrels* 15. *Herald Square Opera* co. 19. *China Girls* 28.

**GREENVILLE.** — **GRAND** (B. T. Whitmore, mgr.): *Button-Bailey Stock* co. Jan. 25, 26; co. and business fair. A knight for a day 25; excellent. to S. R. O.

**SPARTANBURG.** — **HARRIS** (I. H. Greenewald, mgr.): *A Knight for a Day* Jan. 26; good, to large house. *The Man of the Hour* 2.

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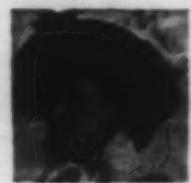
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**MR. EDWARDS DAVIS**  
 "THE UNMASKING," "ALL RIVERS MEET AT SEA,"  
 "THE KINGDOM OF DESTINY."

Feb. 15, Grand  
 Synagogue, N. Y.  
 Feb. 22, Empire  
 Hoboken, N. J.  
 March 1, Empire  
 Paterson, N. J.

**Isadore Martin** *Ingenue*  
**Charles Schofield** *Comedian*  
 CRESCENT STOCK CO., BROOKLYN



**ROMAINE FIELDING**

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"Romaine Fielding is one of the best heavies ever seen in New York."—*Billboard*, Dec. 12, 1908.

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 LOUIS CHEVALIER & CO. (Address MIRROR office.) Mgr. CLAY T. VANCE.

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IN VAUDEVILLE

**MAY STEWART**  
 In an elaborate production of *Twelfth Night*.  
 Fourth Season under J. E. CLINE'S Direction.

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